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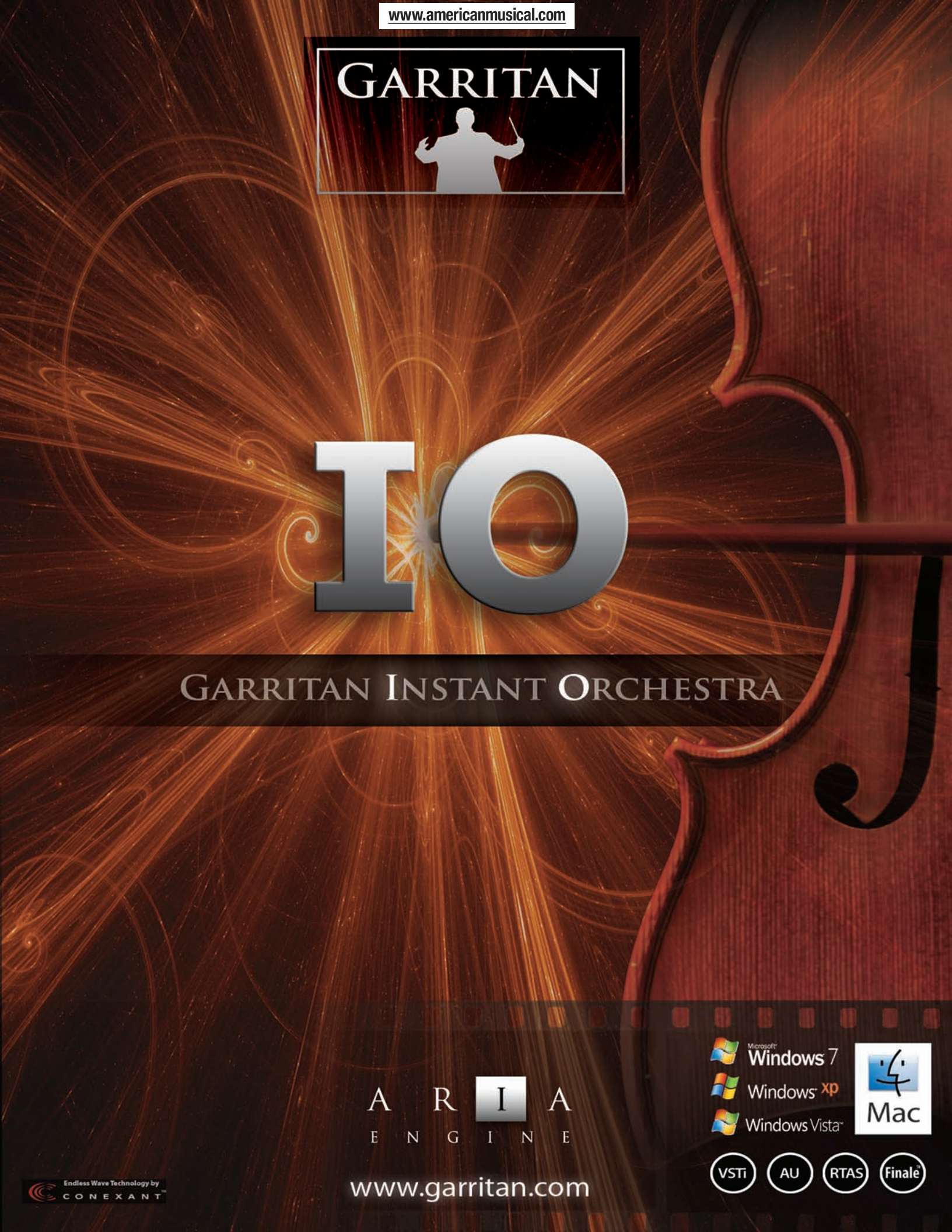

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A User's Guide to

GARRITAN
INSTANT ORCHESTRA

Orchestral Combinations, Mashups, & Effects
Including the ARIA™ Player

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Produced by:	Gary Garritan
Concepts and Programming:	Robert Davis
Director of Programming:	Chad Beckwith
Sample Editing:	Jeannot Welter
ARIA Engine Development:	Plogue Art et Technologie, Inc.
Additional Programming:	Eric Patenaude, Jeff Hurchalla
Document Editing:	Prof. Jim Williams
Testing:	The Extraordinary Team of Beta Testers
Art Direction and Graphics:	James Mireau
Project Management:	Max Deland

This guide written by: Gary Garritan

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Garritan Instant Orchestra
Garritan Corporation
P.O. Box 400, Orcas, WA 98280 USA
e-mail: info@garritan.com

Visit us on the World Wide Web at: **www.garritan.com**
12/19/2011

A User's Guide to

GARRITAN INSTANT ORCHESTRA

JUST ADD IMAGINATION!

ORCHESTRAL COMBINATIONS, MASHUPS, AND EFFECTS

Including the ARIA™ Player

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Welcome to Garritan Instant Orchestra

Admit it! Many of us have had a dream of scoring a musical production or a feature film of epic proportions. This dream can be a reality if you study music, work hard, and have the right contacts and tools at your disposal. Part of realizing that aspiration is to have the sounds and tools you need to transform your creative ideas. Whether it be access to a real orchestra or sampled sounds, or doing a demo or a film score, the sounds you use are very important.

I will be the first to admit that I am not the most disciplined musician when it comes to making music. You would think that as a sample library producer, I would have figured out some time-saving tricks, but no! -- if anything, things have become more complex and time-consuming than ever.

There are times that I wanted to have the larger-than-life symphonic sounds in an instant, without any complex hassles. To create virtual orchestrations one often needs to set up many sequencing tracks and MIDI channels, organize a huge virtual instrument collection or database, scroll though numerous articulations, play in the various instruments and articulations on the various tracks, combine sounds and player instances, add panning and effects, painstakingly mix your creation, etc. There is so much complexity, feature-creep, and bloatware that can get in the way of creativity, and it is time-consuming to figure it all out.

And time is more precious than ever these days. I'm sure many of you are familiar with the idea of crunch time. What if a client needs an orchestral mockup now? Or you have a deadline that is fast approaching and you don't have time to be mired in time-consuming complexity? What to do?

Voila! An Instant Orchestra!

Garritan Instant Orchestra is about producing orchestral music instantly and easily. Our goal is to provide an instantly playable orchestral library with many pre-packaged orchestral sounds.

This library was designed to be an effective shortcut to reach your musical goals. Consider it as a Swiss army knife for musicians - a clean, simple, multi-purpose orchestral tool that will allow you to do many things in an instant. Moreover, it is affordable and fulfills our mission of democratizing and simplifying making music and orchestrating.

Whether you're in your studio or anywhere around the globe, Instant Orchestra will make sure that you're equipped for your musical adventures. It is my hope that Garritan Instant Orchestra will help you realize your musical dreams.

Yours in music,

Garritan Instant Orchestra at a Glance

Thank you for choosing Garritan Instant Orchestra. The following summary presents some of the outstanding features of the Garritan Instant Orchestra:

- **Your Own "Instant Orchestra" – Just add imagination!** – Garritan Instant Orchestra is a must-have library that offers an easy way to make super-quick orchestrations in minutes--from start to finish. This sample-based collection contains useful, pre-packaged orchestral instrument combinations and effects: bombastic brass, ultra-lush strings, low-octave rumblings, spooky wind textures, mega-hits, wild overlays, silvery choruses, spacey pianos, light glissy harps, a cathedral orchestra, delicate ensembles, ethereal textures, chaotic whirls, rises, glissandi, chord clusters, and much more. Instant Orchestra is an extremely inspiring orchestral tool for achieving the larger-than-life orchestral sounds associated with film, games, TV scoring, and music productions.

- **Intuitive and Easy to Use – Orchestration has never been so easy** – The premise of Instant Orchestra is to make orchestrating easier, with minimal effort and without the complex hassle of sequencing and setups. Everything is pretty much orchestrated for you and ready to go - just load your sounds and play! The library does not assume any prior knowledge of scoring music or orchestrating. You can go from small to massive orchestrations very easily, with little loading and instant results. This collection is a perfect supplement to Garritan Personal Orchestra and other Garritan libraries.

- **Everything is built and ready to go with pre-made combinations** – The focus of Garritan Instant Orchestra is on pre-packaged instrument mixtures. Rather than providing individual solo instruments for ensemble-building, Garritan Instant Orchestra carefully mixes orchestral instruments from various instrument families - playing in unison, in octaves, and tutti. These orchestral combinations range from light, delicate sounds to big, epic patches, all of which can fill out any orchestral gaps in your music. Immediacy drives the entire product.

- **Orchestral Special Effects** – Garritan Instant Orchestra includes many special orchestral effects in strings, brass, woodwinds, and percussion that you often hear in movies. These effects consist of glissandi, rips, clusters, harmonics, instruments playing in non-traditional ways, and techniques that cannot be created with individual samples. These types of effects are vital to film and game composers.

- **Ensemble Presets Tailored for Certain Moods** – You can access various pre-configured instrumental combinations tailored for certain moods and genres. These useful presets are ready to go and range from intimate to monstrous, spooky to sublime, and can evoke many emotions. The Ensemble Manager makes it easy to load pre-configured and user-created templates.

- **Sample Player with Disc Streaming** – The entire Garritan Instant Orchestra library is integrated into the ARIA Player and works as a software musical instrument. There is no need to purchase a separate sample player. Garritan Instant Orchestra also features the Conexant® Endless Wave™ technology for hard disc streaming of multiple combinations for large orchestrations.

- **Instant Download** – Garritan Instant Orchestra is affordable, eco-friendly, and available on demand. Simply download and play! There's no shipping, no waiting, and no box to discard. Downloadable instruments represent a small step toward a better earth - but a giant step for creativity.

- **Universal Format** – Garritan Instant Orchestra supports all popular formats, both on Mac and PC, as a standalone program or as a plug-in (VST, RTAS, and OSX Audio Units), and works with supported notation programs such as MakeMusic Finale™.

- **Easy to Use and Suited for Every Musician** – Garritan Instant Orchestra provides a practical shortcut towards orchestrating, so that anyone can create extraordinary orchestrations quickly and inexpensively. Busy professional composers who are short on time can use this collection to sketch creative ideas and concepts at a moment's notice. Beginners, hobbyists, and those with little knowledge of orchestration can make impressive, professional-sounding orchestrations in minutes. Whether you are a professional Hollywood composer or a beginner who cannot read music, you now have at your fingertips an amazing and inspiring orchestral tool. Instant Orchestra provides a worry-free, time-saving approach that will maximize your creative output.

- **Instant Orchestra is Addicting and Fun!**

End User License Agreement

Please read the terms of the following software licensing agreement before using this software. By installing and loading these products on your computer you acknowledge that you have read this license agreement, understand the agreement, and agree to its terms and conditions. If you do not agree to these terms and conditions, do not install or use the sounds contained herein. This is the complete agreement between you and Garritan Corporation that supersedes any other representations or prior agreements, whether oral or in writing.

An important thing to understand is that YOU ARE OBTAINING A LICENSE FOR YOUR USE ONLY—THE SOUNDS DO NOT BELONG TO YOU. The implications are described below. The sounds, samples, and programming in Garritan Instant Orchestra remain the sole property of Garritan and are licensed (not sold) to you. **There will be no refunds once installed and registered.**

What You May Do: You may use these sounds in recordings, music productions, public performances, and for other reasonable musical purposes within musical compositions. You may use these sounds in your own musical compositions as much as you like without any need to pay Garritan Corporation or obtain further permission. If you do use these sounds, we ask that you include the following credits in any written materials or credits accompanying your music that utilizes material from Garritan Instant Orchestra (CD booklet, film credits, etc.): *"Instrument samples used in this recording are from Garritan Instant Orchestra"*—or a similar credit where practicable. You are allowed a maximum of four (4) installations per purchase.

What You May Not Do: The enclosed sounds may not be re-used in any commercial sample library or competitive product. You are absolutely forbidden to duplicate, copy, distribute, transfer, upload, download, trade, or loan this software or any of the contents in any way to anyone. You may not redistribute this product in whole or in part through an archive, collection, through the Internet, or a binaries group, newsgroup, or any type of removable media, or through a network. You may not resell the product without written permission and payment of an additional fee. The sounds and samples contained within this software may not be edited, modified, digitally altered, re-synthesized, or manipulated without direct written consent from Garritan Corp.

Disclaimers and Conditions: A right to use Garritan Instant Orchestra is granted to the original end-user only, and this license is not transferable unless there is written consent from Garritan Corporation and payment of an additional fee. The sounds of Garritan Instant Orchestra will only work with the bundled Garritan ARIA Player and will not work with any other sampler. Licensor will not be responsible if the content of this product does not fit the particular purpose of the Licensee. Please make sure before installing this item that it meets your needs, as there are no refunds. Information contained herein is subject to change without notice and does not represent a commitment on the part of Garritan Corporation. The sounds are licensed "as is" without warranties of any kind. Neither Garritan Corporation, nor any agent or distributor, can be held responsible for any direct or indirect or consequential loss arising from the use of this product in whatever form. The ARIA Player is covered by the installer's End User License Agreement and is incorporated by reference. The terms of this license shall be construed in accordance with the laws of the United States of America and the State of Washington. The user agrees to read the manual before seeking technical support and to make sure his or her system meets or exceeds the recommended requirements. Garritan Instant Orchestra may not be returned for any reason other than manufacturing defects. Again, there will be no refunds once installed and registered.

What the Instant Orchestra Package Includes

This Instant Orchestra library includes the following:

- The "Garritan ARIA Player" installer file that contains the ARIA Player software and the ARIA User's Manual in PDF form.*
- The "Garritan Instant Orchestra" installer file that contains the Garritan Instant Orchestra sound library and Garritan Instant Orchestra User's Guide in PDF form.
- If you have not received an Activation Keycard by e-mail, a unique serial number is provided so that you can register the product and receive a keycard. Don't lose this—store it in a safe place! You may have received this serial number through a reseller if you ordered a download version through them.

  * **Note:** Please make sure to get the latest ARIA Player update. Periodic updates are always being made. Log onto your account at **www.garritan.com** to get the very latest.

Important: Before you begin the installation, make sure you have read the End User License Agreement in the preceding pages. By installing the software you are indicating you agree to the terms of the license.

How To Use This Manual

The goal of this manual is to help you learn how to use the various instruments contained in Garritan Instant Orchestra and use the controls to play the instruments. Although many dislike reading manuals, if you wish to get the most out of this new library it is essential to read this manual. Doing so will help you understand how to use this software library. The operation of many of the essential features may not be obvious to some and we realize many are not music technologists.

The ARIA Player has a separate manual that can be found in the same directory as this file. Please refer to the separate ARIA Player User's Guide to find out how to register, activate, and use ARIA. The ARIA User's Guide is an important part of the documentation.

We'll do our best to make it easy for you to use this manual and to provide information about the various orchestral sounds, combinations, effects, and modes of control. And, of course, by no means can mastering orchestration or specific techniques be taught from this or any other manual. But do not be afraid to experiment, as this library does not require in-depth knowledge of orchestration.

You can refer to this manual whenever you wish. It is provided in digital form as an Adobe Acrobat document file (also known as a PDF) that can be viewed on a computer monitor or printed. If you do not have the Adobe Acrobat Reader, it is available free from **www.adobe.com.** A digital manual is eco-friendly and can be updated easily. If you need to have a paper copy, you can print this document or order one at **www.lulu.com**. A printed copy can be a handy reference.

The easiest way to obtain the information you seek is to use the Bookmarks pane along the left side of this PDF document. By opening the Bookmarks pane, you can go to the various topics from the section names. With a PDF document, you can also zoom in to make the page larger to see more details or zoom out to see multiple pages at once.

Further Documentation and Resources

For the latest information, including additional documentation and updates, visit our support pages at **www.garritan.com/support.** There you can find updated information provided after the manual was written, corrections or additions to this manual, FAQ pages with answers to common questions, suggestions from the users of Garritan software, and news about upcoming Garritan releases. Please also refer to the separate ARIA Player manual that contains important information about using the ARIA Player. You can also visit the Garritan Forums for up-to-date information at: **www.garritan.com/forum.html**. Please send any reports of errors in this manual or suggestions for improvement to **info@garritan.com**.

Specifications & Computer System Requirements

The following table lists the computer and hardware requirements for using Garritan Instant Orchestra. You can use Garritan Instant Orchestra on most modern personal computers that meet the specifications listed below. These specifications provide the minimum standards. For optimal functioning, we recommend you have a powerful enough computer with a fast CPU (Core 2 Duo or more recommended), a fast hard drive, and a sufficient amount of RAM. Please also observe the system requirements of your host application, notation program, or sequencing program, if applicable. See the Garritan forum or web site if you are looking for recommendations or more information.

Computer System Requirements

Computer	*Operating System*	*Hardware*
Windows PC	Microsoft Windows 7 Microsoft Windows XP (SP2 or SP3 recommended) Microsoft Windows Vista	• Core 2 Duo CPU or better recommended. • 2 GB RAM recommended to play complex combinations. There is a direct correlation between the number of sounds that can be loaded and the amount of available RAM. • 3 GB of free hard drive space. • Hard drive speed of at least 7200 RPM preferred. • Internet connection for download version, DVD-ROM drive required for boxed version installation. • Monitor with 1,024x768 resolution or better. • A professional sound card compatible with ASIO 2. • A MIDI interface may be required if you are using a MIDI keyboard. Many keyboards now use USB. • The ability to assign controllers within your keyboard, music program, or sequencer is recommended. • High-quality speakers and amplifier, or high-quality headphones. • Internet connection for downloads, updates, and online registration.
Mac	Mac OS X 10.5 minimum	• Mac Intel CPU or better, Mac OSX 10.5 minimum. • 2 GB RAM recommended to play complex combinations. There is a direct correlation between the number of sounds that can be loaded and the amount of available RAM. • 3 GB of free hard drive space. • Hard drive speed of at least 7200 RPM preferred. • Internet connection for download version, DVD-ROM drive required for boxed version installation. • Monitor with 1,024x768 resolution or better. • A professional sound card compatible with Core Audio. • A MIDI interface may be required if you are using a MIDI keyboard. Many keyboards now use USB. • The ability to assign controllers within your keyboard, music program, or sequencer is recommended. • High-quality speakers and amplifier, or high-quality headphones. • Internet connection for downloads, updates, and online registration.

The quality of your sound card will have a significant effect on the quality of the sound you will hear from Garritan Instant Orchestra. It will also have a substantial effect on performance (both latency and polyphony). Therefore, a good sound card is one of the most important components in optimizing the sound and performance of Garritan Instant Orchestra. In theory, many audio or sound cards that the manufacturer supports for your operating system and computer, and that have good drivers, should work. However, you are unlikely to get the best sonic results from a sound card designed for computer games or system sounds. Most computers come with a consumer-grade sound card, and we recommend that you get a good quality sound card beyond the one built into your computer.

A low-latency sound card with ASIO 2.0 or WDM/WaveRT drivers (Windows) or Core Audio drivers (Mac) is required for Garritan Instant Orchestra to work as a standalone program. These drivers are normally installed with the sound card, or the most recent versions can be acquired from the manufacturer's web site. Contact the manufacturer of your sound card for more information.

If you are using Garritan Instant Orchestra within a host music program (such as a notation program like MakeMusic Finale™, DAW, and/or sequencing program), there may be additional resource requirements. Please also observe the system requirements of your host application, if applicable. The demands of various other processing software (including the sequencer, audio and effects processors, other plug-ins, and so on) can affect functionality.

The quality of the audio amplifier and speakers is extremely important; there is little point in expending a great deal on a high-end computer system and sound card but using inferior personal computer speakers. Good-quality speakers are important for faithfully reproducing the sound of an orchestra. The orchestra has a very wide dynamic and timbral range

Updating to the Latest Version

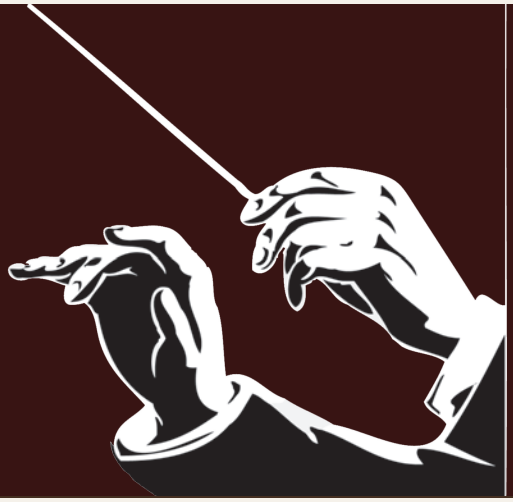
Be sure to check the Garritan web site for any possible updates that may have occurred since the time your software was manufactured. Software is frequently updated and a more recent version may be available. After the library has been installed, it needs to be activated. You are given a 30-day grace period for each library before activation is required, but it is recommended that you activate as soon as possible.

Goals and Future Plans

Garritan Instant Orchestra was developed to make it easy to create instant orchestrations and to make orchestration accessible to everyone, just as Personal Orchestra made a symphony orchestra available to everyone.

This library is a first step and there is more that could be done. If this first release is well received and there is a demand for more, we will add more instrument combinations and sounds in the future. If you have suggestions for future features or improvements, please let us know.

INSTALLATION and ACTIVATION



Quick Reference Installation

Below is just a quick reference for installing Garritan Instant Orchestra. For a complete reference and guide to installing the ARIA Player, please refer to the separate ARIA User's Guide included with Garritan Instant Orchestra.

Installing Garritan Instant Orchestra is a three-part process:

3 Steps for Installing Garritan Instant Orchestra:

- **Step 1. ARIA Installation**
- **Step 2. Sound Library Installation**
- **Step 3. Activation**

Installing the ARIA Player and the sound library are now two separate processes. ARIA first is installed, then the Instant Orchestra sound library.

PC Setup: To begin, extract the contents of the zip file you downloaded to a folder of your choosing, then click on the .exe application icon and follow the on-screen prompts. If you have the DVD version just double-click the .exe file.

Mac Setup: To begin, open up the mpkg installer from the installation zip file and follow the on-screen prompts. If you have the DVD version, double-click on the installer icon.

You will be given the option to install several components:

- **Standalone** will load the Garritan ARIA Player as its own software program. You can play instruments, record basic MIDI, and render audio files.
- **VST Plug-in** will let you load Garritan ARIA Player as a VST plug-in to use with sequencers such as Cubase, Sonar, and Reaper, as well as notation programs such as MakeMusic Finale™.
- **AU Plug-in** (Mac only) will let you load Garritan ARIA Player as an Audio Units plug-in within hosts such as Logic and Digital Performer.
- **RTAS Plug-in** will let you use Garritan ARIA Player in Pro Tools M-Powered, LE, and HD.

Once you have selected your plug-in installation options, you can specify which parts of the library you want installed. We recommend you install the entire library.

At this point, you can sit back and let the installer do the work. If you have the download version, you can delete the extraction folder once Garritan Instant Orchestra is successfully installed. Before doing so, however, we suggest you make a backup copy of the installation zip file and put it in a safe place. If anything happens to your computer, you can reinstall Garritan Instant Orchestra from the discs or the backup file.

IMPORTANT!

Please do not cancel setup after installation begins, otherwise a partial, broken installation may result.

Quick Reference Activation

Garritan Instant Orchestra features an innovative Drag and Drop authorization system. Upon launching Instant Orchestra for the first time you will be asked to activate it. Clicking yes will launch your browser and bring you to the **www.garritan.com** web site. Here are the steps to activate Garritan Instant Orchestra.

- Create an account on **www.garritan.com** if you have not already done so, and log in to your account. (**Note:** If you have purchased Garritan Instant Orchestra directly through Garritan you already have an account and received a keycard.)
- A unique serial number is provided by your reseller (if you did not buy direct), so that you can register the product and retrieve your activation keycard PNG image. Follow the on-screen instructions to enter your serial number and proceed to download your keycard.
- Save the keycard PNG to your desktop and launch the ARIA Player in standalone mode.
- With ARIA Player's screen open, literally click and drag the keycard PNG icon from the desktop onto the ARIA Player screen. You will see the successful authorization!

Drag and Drop Keycard PNG icon from the Desktop onto the Garritan Instant Orchestra ARIA Player

Alternative: Drag and Drop from your Browser

Another method would be to drag and drop the personalized keycard PNG image from your browser (when logged into your account) onto the ARIA Player. Dragging and dropping your keycard may not work with all browsers and you should try the previous method first.

Another Alternative: Import the Keycard

You can also use the import option of an instrument selection slot and select the keycard PNG image. You will see the successful authorization after import.

Note: You can transfer your keycard PNG image file to a flash drive if your music computer does not have internet access. It will also be e-mailed to you.

IMPORTANT!

The keycard has your personal information. Don't lose this—we recommend saving your personalized keycard to a safe place for future installations.

For more information about installation and activation, please refer to the ARIA User's Manual.

ABOUT GARRITAN INSTANT ORCHESTRA

The Concept Behind Instant Orchestra

Garritan Instant Orchestra has three main parts:

1. Orchestral Combinations and Groups,
2. Orchestral Effects, and
3. Mood-based Ensemble Presets.

1. Orchestral Combinations and Groups

A major part of Garritan Instant Orchestra consists of the various sections of a symphony orchestra playing in unison, in octaves, and tutti. These playable patches can be homogenous or can combine various instrument families to achieve a desired sound.

The focus of the Orchestral Combinations and Groups is on consonance, harmony, and euphony - where instruments play together and in concert.

These Combinations and Groups can make your sound larger and fill out any orchestral gaps in your music that are lacking with traditional libraries. This empowers you to make larger-than-life orchestral arrangements.

2. Orchestral Special Effects (dissonance)

Another major part of Instant Orchestra consists of special effects in the strings, brass, woodwinds, and percussion instruments. These are the types of special effects that you often hear in movies, such as various glissandi, rips, weird clusters, harmonics, textures, aleatoric sounds, instruments playing in non-traditional ways, and techniques that cannot be created with individual samples.

The focus of the Orchestral Special Effects is on dissonance and atonality. These inharmonious textures are performed by different sections of the orchestra, and are valuable sounds for film, television, and game composers.

3. Mood-based Ensemble Presets

Instant Orchestra includes "Ensemble Presets" that contain a collection of useful, pre-configured instrumental combinations tailored for certain moods.

Musical moods and styles are important for composers and serve a variety of purposes. Music is used to set moods, enhance plot points, and create emotions that reinforce the visual images on the screen or stage.

Ensemble presets can give you a quick and easy "head start" to setting up a group of instruments. Each file loads a selection of Orchestral Combinations and/or Orchestral Special Effects, (up to 16 patches) along with levels, pan, reverb, and other settings. These Ensemble presets are named for possible cinematic moods, so you navigate based on the feel you want.

How Is Instant Orchestra Different From Personal Orchestra?

Think of Instant Orchestra as a perfect complement to Garritan Personal Orchestra.

Garritan Personal Orchestra's focus is on individual solo instruments. With Personal Orchestra you build your own sections using expressive individual solo instruments.

Instant Orchestra is for those who do not want to spend time creating their own sections or instrumental blends. It provides pre-packaged groups of instruments, combining sections, orchestral effects, and mood-based ensembles. Instant Orchestra is more about instant gratification with fewer controls to master. The idea is to provide big, playable, epic patches with the least time and effort.

Instant Orchestra fills a void in orchestral libraries and happens to play very well with Garritan Personal Orchestra.

That Quintessential "Hollywood Sound"

The 'Hollywood sound' means many things to many people. The general understanding is that the Hollywood sound means dramatic, cinematic music. We can all remember the scores from *Ben-Hur, Gone with the Wind, The Magnificent Seven, High Noon, Casablanca, Star Wars*, and so many other classics that have graced the silver screen.

And the Hollywood sound has expanded beyond the confines of film. Massive orchestrations can be heard in television, video games, theatre, pop music, and other entertainment. Whether it is a romantic comedy or an epic action/adventure, music plays an important part in the show. It sets the mood for the production and, in some instances, can even overshadow the movie for which it was made.

There are many resources available to get one started on the way to producing a cinematic sound - excellent sample libraries, great sounding DAWs, effects plug-ins, and other products can help create innovative cinematic soundscapes.

But producing this quintessential sound has more to do with several elements - the writing and skill of the composer, the instrumentation, and the mixing and post-production. These are discussed briefly below:

Skill - Writing, Arranging, and Orchestrating

The most important things for achieving a Hollywood sound are the writing and the arranging. That is why top Hollywood composers are in demand. Film and television composers are diverse in their writing, running the gamut from big epic scores to intimate light-heartedness. The composer captures the emotion and matches the appropriate music to what is happening on the screen. The music adapts to the ever-changing action on the screen and often changes mood at a moment's notice. It takes a great deal of knowledge, skill, and experience, and this is why top film composers are sought after.

The orchestral sounds at the disposal of the composer should be able to express what the composer wants to convey.

Instrumentation - The Orchestra and Instruments Used

Music for film and television has its roots in classical music and typical orchestral instrumentation. Orchestras are still used in many film and television studios.

In its heyday, Hollywood music became influenced by movie adaptations of Broadway shows that became popular during Hollywood's Golden Age. Jazz and other influences came into film and television as well. It was the mixture of the classical with the popular and the exotic, plus some cinematic expansiveness, that contributed to forging the Hollywood sound. As film budgets grew, it seems the orchestra increased as well.

The Hollywood sound is often larger than life because instrumentation in films can sometimes be larger than a typical orchestra in a concert hall. If you look at the size of the orchestras of some blockbuster films this becomes apparent. *Star Wars* reputedly used 110 players, *King Kong* used108 players, and *Batman Returns* employed 90 players.

Garritan Instant Orchestra focuses on providing a large number of instruments for a large, epic sound, but is flexible enough to work for tender and soft moments as well. We tried to provide a sound palette that is flexible enough to meet a wide variety of instrumentation requirements.

Effects, Mixing, and Post-Production

Like anything Hollywood, much of the sound has to do with effects and production. Soundtracks are often recorded on a soundstage with many spot mikes. It is very rare that soundtracks are recorded in a traditional concert hall. Concert halls are designed for live orchestral performance and there are reasons soundstages are preferred over the traditional concert hall for film music. Engineers sync up the video of the film cue with the orchestral music. With spot-miking and multi-tracking, it is easy to control every aspect of the sound, so that every instrument blends perfectly with what is happening on the screen. The engineer can control the mix, add EQ or compression, adjust the reverb, or add other effects to the sound as needed. Many films use electronica and ethnic instrumentation, so it's important for a sample library to be able to complement those sounds. It is important that the sound palette be able to take effects and processing and blend with other sounds.

The Hollywood sound is evolving and in some ways surpassing the old epic film styles. World music is having an increasing influence in film music and Bollywood typifies this trend.

Today many video games strive for the 'Hollywood sound' as they feature fast-moving action and adventure, and many of the Hollywood blockbuster films are made into video games as well. The Hollywood sound is finding its way into genres such as games, jazz, and theatre, and continues to evolve.

PLAYING GARRITAN INSTANT ORCHESTRA

Playing Garritan Instant Orchestra

Garritan Instant Orchestra includes an extensive set of instrument patches and combinations. In addition to the sounds, there are stellar tools to transform high-quality instrument sounds into stunningly realistic performances. The ARIA Player offers an easy, intuitive, and standardized control system to enable you to play and shape the orchestral instrument sounds, either in real-time on a keyboard, or through a sequencer or notation program.

Some of the concepts and controls presented here are different from those found in other Garritan libraries and the goal here was to simplify. The controls are fairly standardized so that you can feel at home with the entire soundset and make great music quickly. You can also add effects to the instruments.

This chapter introduces you to the performance controllers that offer you a wide range of possibilities for musical expression.

How to Load Instruments

There are two basic ways to load instruments: manually load instrument patches into slots, one at a time, or use 'Ensemble' templates.

Manually Load Instruments into Slots: Clicking the instrument slot in the ARIA Player brings up a dialog box from which you can load the Instant Orchestra instrument patches from the menu.

The instrument patches will be grouped in a simple hierarchical menu by library. You can choose your Instrant Orchestra patches by instrument family: Strings, Brass, Woodwinds, Choir, Keyboards, Percussion, Effects, Blended Textures, Mixtures, etc.

You can load up to sixteen patches for each instance of the ARIA Player (Slot 1 - 16). For more slots call up additional instances of ARIA in your sequencer or notation program. The number of instances is limited only by the power and resources of your computer and host program. Selecting "Empty" will remove an assigned instrument from a slot and choosing "Reload" will restore that patch.

Each instrument patch can be given a different (or the same) MIDI channel. MIDI channel assignments can be chosen by clicking on the assignment number for the slot. This will bring up the dropdown menu shown on the previous page. Just click on the desired MIDI channel.

Alternate Way of Loading Instruments: When ARIA is used as a plug-in within a host program, you can also load an instrument patch by a "drag and drop" method from Windows Explorer (Windows) or the Finder (Mac) into an ARIA player slot.

Ensemble Moods: Garritan Instant Orchestra also includes a folder/directory called "Ensembles" that contains a collection of useful, pre-configured combinations of instrument patches based on moods.

Using existing templates or creating your own can save a lot of setup time. Simply select the preconfigured ensemble presets you wish to load or recall. You can also create Ensemble Moods yourself and use the File>Save command. The File>Save As Default command will save your current settings and instruments and load them each time you start the program.

Loading Ensemble Moods can give you a head start on setting up a useful collection of ready-to-play orchestrations.

Making Sounds

Once installed and activated, you can load Garritan Instant Orchestra into the ARIA Player. Garritan Instant Orchestra includes an extensive array of orchestral instruments, combinations, and effects. You can play these instruments:

1. By using the virtual onscreen keyboard in the ARIA Player,
2. By connecting a MIDI-compatible music keyboard to your computer,
3. As a plug-in in your sequencer, or
4. In a supported notation program (such as MakeMusic Finale™).

1. Using the Virtual Onscreen Keyboard

You can use the virtual keyboard at the bottom of the ARIA Player to play and audition instruments. The virtual keyboard displays the range of notes that can be played for the instrument patch that is loaded (indicated by the white notes). Keys that are being played will be highlighted in real time.

To play the virtual music keyboard, click the notes on the keyboard with your mouse. Clicking a note towards the bottom of the key plays the note with more velocity (like pressing a key harder), and clicking a note towards the top of the key plays the note with less velocity (like pressing a key more softly).

Using the virtual keyboard is an excellent way to audition the various patches and sounds in Garritan Instant Orchestra.

2. Using a MIDI Keyboard with Your Computer (Standalone 'Live' Play)

Garritan Instant Orchestra can be launched by itself and played live via MIDI keyboard or other MIDI controllers. The standalone version of Garritan Instant Orchestra effectively makes your computer, audio hardware, and MIDI keyboard into a virtual orchestra that can be played independently of other programs. This mode is ideal for practicing, silent play, and live playing. The limitation is that you can usually play only one instrument at a time. Unlike using it as a plug-in within a sequencer, your recording ability is limited and you cannot edit your performance (though you can use various audio software programs for this).

To launch Garritan Instant Orchestra as a standalone application, click on the ARIA logo on your desktop or launch it from your Applications folder (Mac) or Program menu (PC).

If your keyboard is a USB MIDI keyboard, simply connect the music keyboard to your computer using a USB cable. If your keyboard is a standard MIDI keyboard, connect the keyboard to your MIDI interface using standard MIDI cables, then connect the interface to your computer. Your MIDI control device should appear in the MIDI Input Devices menu of the Preferences dialog. You can access ARIA's playback settings from the Tools > Preferences menu.

Play MIDI Files and Record: The standalone ARIA program also features a MIDI File Player and audio recording system located on the bottom of the screen. With these controls you can load existing MIDI files into the ARIA Player to play back and you can also record yourself playing live.

Please note:

Be sure to refer to the manual that came with the keyboard and install and update the proper keyboard drivers. For more information about using the ARIA Player, please refer to the ARIA User's Manual.

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3. Using Garritan Instant Orchestra as a Plug-in within your Sequencer

When used as a plug-in, Garritan Instant Orchestra is not a standalone program but rather a virtual instrument module that can integrate seamlessly with many popular music software programs or sequencers and notation programs (assuming the program supports such instrument plug-ins). These are called "plug-ins" because they are modular software applications that run inside a "host" music application, such as a sequencers DAW, or other music program.

MIDI sequencing is similar to the old self-playing pianos that used mechanical techniques to reproduce performance. MIDI sequencers use digital data to record and reproduce performances. A major advantage to using a sequencer is that all settings are saved together with the song files and are totally retained and recalled upon reload.

Garritan Instant Orchestra supports VST, Audio Units, and RTAS plug-in formats. Each music software application has its own approach to handling plug-in instruments. Each has a different method of installation as well as differing means of loading and accessing plug-ins. It is important to make sure that you refer to the instructions in your music software application's manual regarding the loading and operation of plug-in instruments.

Regarding VST Plug-ins:
At installation you will be prompted for the vstplugins folder directory. The installer will attempt to locate an existing vstplugins folder, or you can specify your own. You may need to re-scan the folders to have ARIA Player VST appear in the list of software instruments. Once recognized, just load the ARIA Player and go!

Regarding AU (Audio Units—Mac Only)
The ARIA Player will install into the default Mac OSX AU plug-ins folder, after which it will be readily available to your Mac music applications.

Regarding RTAS (Pro Tools systems only)
The ARIA Player will automatically install the RTAS plug-in to its proper location to work with Pro Tools.

For more information about using the ARIA Player, as a Plug-in, please refer to the ARIA User's Manual.

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4. Using Garritan Instant Orchestra in a Notation Program (Such as Finale™)

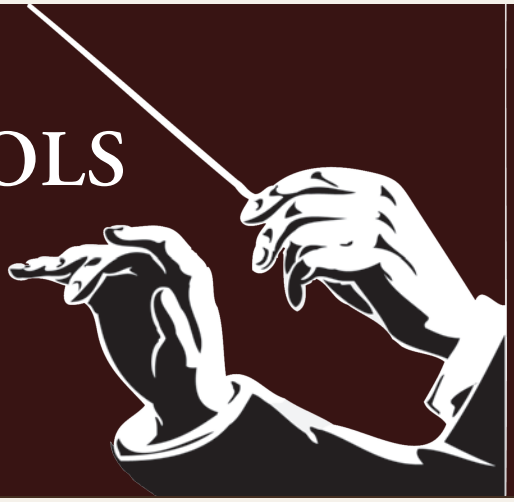
Notation is a fundamental part of music creation. Notation programs such as MakeMusic Finale™ allow you to easily create and print sheet music and play back your score with your computer. Garritan has a long history of pioneering the use of notation software programs with samples.

Garritan Instant Orchestra can be used directly from within Finale (or other notation programs that are capable of hosting plug-in instruments). Garritan Instant Orchestra supports VST and Audio Units plug-in formats.

Scoring in a notation program can be very mechanical and often lacks the feeling, phrasing, and nuance of music that is performed live. Features like Human Playback™ within Finale provide an advanced set of algorithms to enhance and "humanize" the playback of notation files. Garritan Instant Orchestra has been optimized for use with Finale's Human Playback.

For more information about using Instant Orchestra with notation, please refer to the instructions in your notation software application's manual regarding the loading and operation of plug-in instruments. Many notation programs may not support software instrument plug-ins.

INSTRUMENT CONTROLS AND SETTINGS



Getting Around the ARIA Player Interface

1. The **active instrument** light shows you which instrument's parameters you are changing. Click this area on another instrument patch to change the focus of the controls.
2. The **instrument display** features a drop-down menu for loading that appears when the field is clicked.
3. **MIDI channel assignment** is quick and clear.
4. **Tuning controls** help you to control fine tuning.
5. **Stereo output assignment** allows you to route instruments to as many as 16 unique stereo output channels when ARIA runs as a plug-in.
6. **Per-instrument sends** let you apply the perfect amount of reverb to each instrument.
7. **Mute and Solo** buttons allow you to silence or solo the individual channels so you hear only certain parts in a mix.
8. **A keyboard** shows the range of notes that can be played on that instrument (indicated by the white notes).

9. **Keyswitch window** typically displays the active keyswitch. There are no keyswitches present in Garritan Instant Orchestra.
10. **Graphical faders** give you a quick idea of an instrument's presence in the mix. The faders also respond to CC#7 commands.
11. **Window selection** allows you to select between the Mixer, Controls, Effects, and Settings windows.
12. **Ensemble Presets** allow you to quickly load combinations of instruments based on moods. Please refer to the section on Ensemble Presets later in this manual for a list of presets.

For more information about the features of the ARIA Player, please refer to the separate ARIA User's Manual.

Basic Controls

With Garritan Instant Orchestra you can start making music within moments after installing the library. The system in Garritan Instant Orchestra is fairly easy to master and will enable you to make stunningly impressive orchestrations with little effort. This section introduces you to the performance controllers that offer you a wide range of possibilities for musical expression.

Expression Switch - Select GM mode/GPO mode

Instant Orchestra has a new control scheme that is different from previous libraries. There is an Expression switch in the "Controls" Window that provides a choice of using velocity for volume (default) or the Mod Wheel for volume and dynamics.

Note: It is important that you select which mode you wish to play.

The Expression Switch was designed to give users a choice in the way they work. There are those who have used the standard MIDI conventions for many years and there are also many libraries still using this approach. There are also many libraries, especially Garritan libraries, using a more expressive approach to control volume/dynamics. There is now a selectable switch to choose between the two approaches.

Garritan Instant Orchestra has two modes for expression:

- GM mode [light off - default]
- GPO mode [light ON]

GM mode is similar to the General MIDI standard where note velocity controls ONLY volume. "Note Velocity" refers to how fast (or hard) you strike a given key. GPO mode follows the conventions used in Personal Orchestra (GPO), Jazz & Big Band, Concert & Marching Band, and other Garritan libraries. GPO uses a non-standard and original approach for dynamic variations on sustaining instruments such as strings, woodwinds, and brass instruments. The Mod Wheel (CC#1), a breath controller (CC#2), and the expression controller (CC#11) can all control dynamics on the sustaining instruments, while Note Velocity is used for the note attack.

GM Mode [default]:	GPO Mode:
Note Velocity = Volume/Dynamics CC#01, 02, 11 = also control volume/dynamics CC#104 toggles on / off CC#20 controls Attack Strength	Note Velocity = Attack Strength CC#01, 02, 11 = Control volume/dynamics CC#104 toggles on / off

Note: The two modes are identical except that velocity will ALSO control volume in GM mode, but will only control attack in GPO mode.

Note: The Expression Switch typically applies to sustaining instruments (*e.g.* strings, brass, and woodwinds.) Note Velocity still is used for volume in keyboards and percussion instruments in both modes.

Tip: The "Attack" control knob (CC#20) controls attack strength in GM mode. The Expression Switch can also be MIDI controlled by CC#104.

The Expression Switch gives you the best of both worlds, General MIDI or Personal Orchestra controls, and is like having two articulation versions of each instrument patch!

Volume and Attack Controls

After you select your Expression Mode and load your instrument patches, you can control the sounds in various ways.

Volume:

A major factor in making an orchestra sound great is dynamic contrast. Every phrase and the notes themselves have unwritten dynamics and nuances that players interpret. Without dynamics, music lacks its depth of expression.

Volume is controlled differently depending on the Expression Switch selected:

- **GM mode:** With GM mode, note velocity is the primary controller for volume, and note velocity will behave as it does with the standard MIDI conventions. CC#1, CC#2, and CC#11 will also simultaneously control volume.
- **GPO mode:** With GPO mode, Mod Wheel is the primary controller for volume and dynamics. Velocity will have no effect on volume and volume will behave like it does with Garritan Personal Orchestra and other Garritan libraries with the Mod Wheel. Normally, the Mod Wheel controller is mounted on the left side of the keyboard and is played with the left hand. CC#2 and CC#11 can also control dynamics in GPO mode. CC#2 is especially useful for wind controller users.

Attack Strength

Attack Strength is controlled differently depending on the Expression Switch selected:

- **GM mode:** With GM mode, Note Velocity controls attack strength only for the percussive instruments, not the sustaining instruments. Thus, note velocity will behave as it does with the standard MIDI conventions. The "Attack" control knob (CC#20) will control attack strength in Velocity mode.
- **GPO mode:** With GPO mode, Note Velocity controls attack strength with the sustaining instruments as well as the percussive instruments. Note Velocity will only control the level of attack independent of volume.

Note Velocity refers to how fast or hard a given key is struck on the keyboard. The harder you press down a key, the harder and sharper the attack. The more gently you hit the key, the softer the attack.

Applying proper accentuation brings clarity and emphasis to the notes being played. With brass and woodwinds, accents are made by "tonguing" to emphasize certain notes. With strings, notes are emphasized by how hard the player digs the bow into the string. Whenever you feel that a note should be accented, do it by striking the key harder when in GPO mode.

The sustaining instrument patches in Garritan Instant Orchestra (brass, woodwinds, and most strings) have volume controlled by the Mod Wheel in GPO Mode, so don't always try to play notes louder by banging on the keyboard, or the result may be a heavily accented note that you did not intend. Percussive instruments (including the piano and pizzicato strings) use note velocity for volume, in addition to attack strength, and the Mod Wheel won't do anything for those instruments.

> **Note:** Switching to GPO mode will often allow for a crisper and stronger attack on the sustaining instruments.

Solo/Mute buttons (Mixer Window)

In Garritan Instant Orchestra, instrument patches can be turned on or off with solo and mute buttons. This can be useful in layering combinations of instruments.

Mute and Solo buttons will turn the sound of instrument on and off.

Volume Sliders (Mixer Window):

Below the Solo/Mute buttons are the volume control sliders where you can adjust the relative volume level of each instrument patch. There are also knobs to control panning for that instrument and send knobs for reverb level.

Note: The slider will turn the instrument patch off (minus infinity) or adjust the relative volume level to your liking.

Note: When an instrument channel is engaged by solo or mute buttons while a key is being held, the full attack of the sample is played as if it were initially keyed. With slider control you can "fade in" instruments.

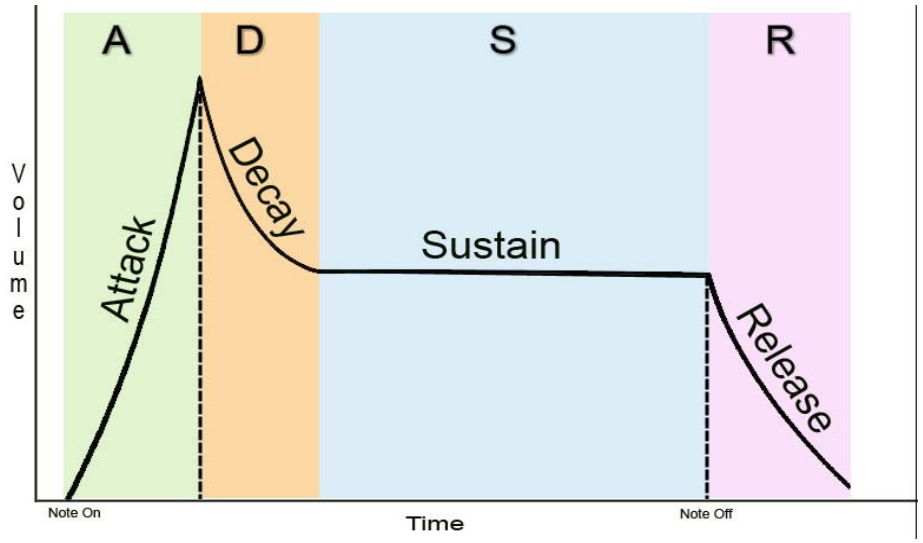
Feel free to set the sliders to the volume that best suits your needs.

Being able to mix relative levels of the various instrument patches and combinations with the sliders gives you more control over the sound. Feel free to experiment with the instrument levels.

ADSR - Attack, Decay, Sustain, & Release (Controls Window)

When you press a key on the keyboard, you will typically hear a note sound with various characteristics.

- Attack - the time from silence to peak volume, beginning when the key is first pressed.
- Decay - time from the attack peak to the sustain level.
- Sustain - the sustaining level of the sound's duration, until the key is released.
- Release - the time from the sustain level to zero after the key is released.



ADSR Controls

The Attack, Decay, Sustain, and Release controls can be found in the Controls window in the ARIA Player.

Adjusting the attack control (CC#20) can reduce sharp attacks (especially in GPO mode).You can produce a slow rise to any sustaining sound with this control.

Adjusting the decay control (CC#21) can cause the sound to drop down slowly, or rapidly, to a lower volume.

Adjusting the sustain control (CC#22) will adjust the Sustain time until the key is released. Removing sustain will cause the sound to decay almost immediately. Lengthening it will cause it to sustain over a longer time.
Adjusting the release control (CC#23) will control the length of the decay when you let go of the key on the keyboard.

Low-Pass & High-Pass Filters (Controls Window)

The Low-pass filter (LPass CC#25) allows more low frequencies to pass and reduces the high frequencies.

The High-pass filter (HPass CC#26) allows more high frequencies to pass and reduces the low frequencies.

Tip. Use the low-pass filter control to soften your harp sound or to dull a bright piano or brass sound. Overuse of the filter settings can also be used to create special synthetic effects. The filter controls will soften strings by eliminating higher frequencies,

Vibrato Controls (Controls Window)

Vibrato Speed (VibSpd CC#17) and Vibrato Amount (Vib-Amt (Aftr) are usually used together to adjust vibrato of an instrument patch. Vibrato Speed controls the speed of the vibrato. Vibrato Amount controls the depth of vibrato using the aftertouch controller. Vibrato is particularly useful on instrument patches containing no naturally recorded vibrato.

Saturation Control (Controls Window)

Saturation control (CC#24) is an effect that adds harmonic richnesss to the sound. The saturation control in Instant Orchestra is especially helpful with the brass instruments and will generally increase the brassiness of the sound. Brass will tend to sound much stronger with judicious use of saturation. This control can also add power to percussion for a bigger sound.

Note: Use saturation judiciously as overuse of the could cause digital clipping and distortion.

Brightness Control (Controls Window)

The brightness control (CC#27) adds brightness to the sound of your instrument patches. Brightness allows brass to cut through heavy textures more easily.

Stereo Stage Control (Controls Window)

When Stereo Stage is turned off, instruments can be panned from left to right in the usual way, positioning instruments by relative left/right volume intensity only. When Stereo Stage is turned on, it adds calculations that simulate the arrival times from the position of the instrumental sound source to a pair of virtual stereo microphones plus the first reflections from side walls, rear walls, and ceiling.

This can create a more three-dimensional image for positioning instruments on the stereo stage, both left to right and front to back.

There are two Stereo Stage controls available on the Controls page of the ARIA player.

1. On/Off button. This activates/disables Stereo Stage. The button lights when activated. This switch can also be controlled using CC#103.

2. Depth. This sets the position of the instrument front to back on the stereo stage. Small percentage numbers place instruments closer to the microphones; larger percentages place instruments farther back on the stage, with 100% being near the back wall of the stage. The Depth parameter can also be controlled with CC#36.

When Stereo Stage is activated, the panning knobs in the mixer section of ARIA still control the left to right positioning.

Note: As in real life, instruments placed near the microphones will display greater separation from left to right than instruments positioned near the back wall of the stage.

Blend Controls (Blending Texture patches only)

The Blend controls (Blend1 CC#30, Blend2 CC#31, Blend3 CC#32) apply to the "Blending Textures" patches only and are accessed in the Controls Window. The Blending Textures instruments all are made of two or three textures. These controls adjust the volume of the various textures in the Blending Textures patches. The Mod Wheel (CC#1) and/or CC#11 allow for crossfading between the various textures.

Timbre (EQ) Controls (Controls Window)

Equalization (EQ) controls can extend tonal range and allow better matching of sounds across the various instruments and their articulations. In addition, controlling timbre/EQ can enable you to produce a clearer sound. When many instruments are combined and played at once, the sound can become muddy. Judicious mixing and EQ can reduce sonic clutter so that combinations have better clarity and transparency, creating breathing room for the instruments so parts can be heard distinctly and clearly.

The EQ section in ARIA is a three-band equalizer, with each band having a separate gain knob (-24dB to +24dB). The "Low" controls the filter's gain for the bottom of the spectrum, the "Mid" controls the midrange frequencies, and the "High" controls the top end of the frequency spectrum. You can adjust these by placing your cursor over the desired knob, left clicking/holding, and moving the mouse forward or backward. Release the mouse button at the desired number.

Delay Controls for Percussion (Controls Window):

Percussion Instruments use Delay and Offset controls.

- Delay - CC#33
- Offset - CC#34

The Delay control adds a small delay to the percussion instruments being triggered. The Offset control offsets the actual sample start of the percussion instruments. You can also use offset to remove portions of the attack of a sample.

Note: Using different delays on different drums can create a massive percussion sound.

Reverberation (Effects Window)

Of all the effects that can be applied to music, reverb is perhaps the most widely used, most likely because it emulates the sound that's heard literally everywhere around us. The acoustic environment is important to the overall sound of an orchestra. How the instruments resonate and project to the listener can be vital to the musical experience.

Reverberation describes the phenomenon that occurs whenever a sound is made in an ambient space. Whenever a sound is produced in an enclosed space it radiates in all directions. When these radiated sounds hit a surface such as a wall or ceiling, they are either reflected or absorbed. The first reflected sounds are usually stronger and become more and more diffused as the sound bounces around the room. Our ears and our brain recognize these signals and let us know about the type and size of space. The ARIA Player integrates the Ambience Reverb — a great-sounding reverb that rivals the quality of the best commercial reverbs. Ambience allows you to simulate the reverberation of a concert hall, a cathedral, a recital hall, an intimate club, and other spaces.

Ambience is turned ON by default and to deactivate it you must click the ON/OFF button in the Effects window in the ARIA Player interface. It may not be necessary to use Ambience Reverb if you have your own separate reverb or convolution program.

Important: To control the amount of reverb for each instrument, use the Sends in the Mixer window. The Send knob controls the amount of signal sent to the Ambience Reverb for each corresponding channel.

Ambience has a number of performing space presets to choose from. These presets have been custom-made and it is recommended that you first try out these presets. Presets include Ballroom 1 & 2, Cathedral, Concert Hall 1 & 2, Jazz Club 1 & 2, Parlor, Piano Hall 1 & 2, and Recital Hall 1 & 2. You can also edit these presets or experiment with the various settings to customize the acoustical environment as needed.

There are eight main knobs in the Ambience control panel. The most important parameters are reverb time (the time for the reverb to fade away), size (the size of the room), and the pre-delay time. Below is a description of the controls in Ambience:

- DECAY - This controls the time it takes for the reverb reflections to fade away into silence.
- DIFFUSION - Diffusion is the reflecting surface's ability to spread the reverb out. This control has a subtle effect on the sound and is especially noticeable with small room sizes.
- SIZE - This controls the size of the room. Note that long reverb time and small room size do not mix well. For natural sounds, a large room size such as a concert hall should be accompanied by a long reverb time, and vice-versa.
- PREDELAY - This controls the amount of time between the direct sound and the first of the reverb reflections. It is predelay that defines our perception of the size of the room.
- WIDTH - This controls the stereo spread from mono (0%) all the way to a wide stereo (100%). It is recommended that the width be set close to 100%.
- QUALITY - This knob allows you to trade off reverb quality for CPU usage. High quality equates to high CPU usage. You can make fun effects if you set it very low (try it!). If there is too much CPU demand on your machine, try turning down the quality.
- VARIATION - This control creates a new variant of the same room.
- LEVEL - This controls the amount of the processed reverberant sound.

Note: It is important to bypass the on-board reverb of the ARIA Player when using reverb or convolution in your sequencer or host program. Otherwise you will have two simultaneous reverbs and it will sound very muddy.

Tip: Using a surround sound speaker array with a good subwoofer can also aid in creating a more spacious sound.

ENSEMBLE PRESETS & "MOODS"

Ensemble Presets

The Instant Orchestra installation includes a folder/directory called "Ensembles" that contains a collection of useful, pre-configured instrumental combinations for the convenience of the user. Loading Ensemble presets can give you a quick "head start" to setting up a group of instruments. There are two subfolders, "Combos and FX" and "Moods," that contain presets. Each preset loads a selection of instruments along with pan, level, and other settings. The Ensembles folder can be found in this location: /Garritan/Instant Orchestra/Ensembles.

Loading Ensemble Presets and Moods

In standalone mode there are two ways to load Ensemble files:

- Load from the File menu (File/Load)
- Drag and Drop

When ARIA is used as a plug-in from within a host program, the Drag and Drop method must be used to load ensemble files. This can be done as follows: With the ARIA player interface displayed, open the "Ensembles" folder/directory to display the numbered collection of ensemble files. Using the mouse button, click and hold on the file you wish to load. Drag it to the ARIA interface and release the mouse button. The instruments and their configurations will load automatically.

Note that in Standalone mode the supplied ensemble files can be customized and saved by the user. The user can also design and save custom ensemble files by loading the ARIA player with instruments; configuring level, pan, send, and other settings as desired; and saving them as ".aria" files in the File menu (File/Save As.)

Start familiarizing yourself with the Ensemble presets. Play with them, experiment with the Mod wheel and settings, and you will immediately hear how much fun it is to make music with Instant Orchestra.

LIST OF ENSEMBLE PRESETS - COMBOS & FX	
COMBO & FX	**Instrument Patches Included:**
Becoming Grand	Orchestra gradually expanding to grand octaves, no controller.
Big	Gentle orchestra crossfading with big brassy orchestral overlays when the Mod Wheel or Expression pedal is used.
Control Your Chaos 1	Brass choir and strings in clusters crossfading to unisons when the Mod Wheel is used.
Control Your Chaos 2	Dissonant choir transitioning to pitched choirs when the Mod Wheel is used.
Control Your Chaos 3	String and brass clusters crossfading to unison brass and string orchestra when the Mod Wheel is used.
Control Your Chaos 4	String and brass choir clusters expanding to a large orchestra with delayed low drums when the Mod Wheel is used.
Drunk Orchestra	Cacophonous strings, winds, and percussion with nonsynchronous timing, especially noticable when a key is held.
Easiest Chord On The Planet	Crescendo and decrescendo of brass and slow rise and fall of tremolo strings with delayed percussion hits.
Eerie Choir	Choir pulsating between being in tune and out of tune.
Eerie Moves to Tonal	Eerie choir pulsating between being in and out of tune, eventually finding tonality. Tremolo strings and soft brass and winds enter when tonality is established.
Evolution 1	Slow ethereal orchestra that evolves over time.
Evolution 2	Slow ethereal orchestra that evolves over time, mixed with lagging low percussion.
Expressive Silk Strings	Gently rising and falling silky sordino strings.
Gentle Orchestration 1	Soft orchestration that changes instrument and choir groups when the Mod Wheel is used.
Gentle Orchestration 2	Soft orchestration that changes instrument group varations when the Mod Wheel is used.
Gentle Orchestration and Soft Choir	Soft orchestration that changes instrument groups when the Mod Wheel is used.

LIST OF ENSEMBLE PRESETS - COMBOS & FX	
Ghost Ship	Various percussion with rumbles, scrapes, and ringing effects with varying start times, producing eerie sounds.
Gigantic Metal Environment	Large gong hits, clanks, scrapes, bounces, and percussive effects.
Grand Cathedral	Small orchestra and choir crossfading to full organ and a grand choir when the Mod Wheel is used.
Grandness or Darkness	Small string and choir orchestra expanding to grand brass, octave string orchestra, and octave choir when the Mod Wheel is used.
Horrid Finds Its Way 1	Dissonant choir returning to unison, while panning.
Horrid Finds Its Way 2	Dissonant choir returning to unison while panning with string harmonics fading from right to left slowly.
Huge Orchestra and Choir	Enormous octave orchestra with choir.
Infinity MW	Strings and winds expanding to a large orchestra with plodding low percussion when the Mod Wheel is used.
Instant Attack	Instant aggressive attacks from all groups, staccato.
Instant Gratification	Full unison orchestra with more aggressive attacks.
Instant Octave Hugeness	Full orchestra with each section in octaves.
Like A Pad	Bowed vibes and strings, which slowly expands to the left, producing a synthetic, pad-like sound.
Lots of Snares	Snare patch detuned with delay to produce a snare drum line.
Many Timpani	Many timpani hits using delay.
Mixing Winds	Winds in various combinations crossfading in and out of each other when the Mod Wheel is used.
Moving Full Strings	Gentle full strings gradually travelling from right to left and gently fading out.
Moving Strings and Choir	Gentle full strings gradually travelling from right to left as the choir travels from left to right.
Multi Grand	Grand orchestra with many different layers.
Octave Orchestra Thick	Large thick octave orchestra with extra lushness.
Pad Is All You Need	Ethereal celeste, sans attack, blending with slow orchestra and lagging low drums and timpani.
Panning and MW Wowsers	Various panning effects and patches that fade in and out when the Mod Wheel is used.
Perc Fun 1	A variety of percussion mixed together. When a note is held down, delayed percussion comes in, creating rythmic effects as well as panning.

LIST OF ENSEMBLE PRESETS - COMBOS & FX	
Perc Fun 2	A variety of percussion mixed together with delays so when a note is held, different sounds or rhythms come in.
Percussion Wow 1	Massive earth drum hits with a slight delay, and various percussion effects entering when a note is held.
Percussion Wow 2	Massive earth drums and timpani producing delayed triple hits when a note is held.
Phasing Winds Sord Blend	Phased strings and winds producing a pad-like effect that changes when the Mod Wheel is used.
Pitched Percussives	An assortment of percussion hits that produce pleasant pitched tones.
Reedy Cathedral	Various Blending textures producing phase effects.
Short Orchestra	Full orchestra with portato attacks.
Short Power Orchestra Octaves	Powerful orchestra playing portato in octaves.
Short Power	Powerful orchestra playing aggressive short attacks.
Slow Rise Slow Fall	Gradual crescendo and decrescendo of the full orchestra.
Soft to Loud Orch	Full orchestra gradually crescendos from soft to loud.
Soothing Plucks and Hammers	Gentle layers of pizzicato, piano, harp, and pitched percussion that have been filtered for a soft sound.
Spaced Out Piano	Space Piano and strings blended and panned wide.
Super Drunk Orchestra	Discordant groups of tipsy strings and percussion that have varied start times and play randomly when a note is held.
Super Vibrant Strings on MW	Soft gentle strings crossfading to very expressive strings when the Mod Wheel is used. This preset is suitable for melodic or expressive chords.
Traveling Cathedral Choir	Gentle choir rising with more resonance as it moves from left to right.
Traveling Ethereal	Ethereal choir, strings, and winds slowly morphing and changing over time.
Trem to Vastness MW	Tremolo strings crossfading to large orchestra and bowed percussion when the Mod Wheel is used.
Trill Exchange	String trills that vacillate between whole-step and half-step trills, with varying winds and brass clusters that rise and fall.
Unison Orchestra Soft	Soft unison orchestra.
Unison Orchestra	Full orchestra, playing in unison.
Vaughan Williams on MW	Soft winds and brass rising to very lush strings with exaggerated vibrato, additional winds, and grander brass.

LIST OF ENSEMBLE PRESETS - COMBOS & FX	
Vibrato to Full	Heavily filtered and phased orchestra.
Wonders of Blending	Various orchestra sections weave in and out of each other when the Mod wheel is used.
Wow Lots of Noise	A variety of percussive effects mixed with glissandi and effects from all instrument groups.
Wowsers Piano Effect	Piano and harmonics blended together to create an unusual effect, uses panning and vibrato (after touch).

LIST OF ENSEMBLE PRESETS - MOODS	
MOODS	**Instrument Patches Included:**
Angels or Demons 1	Choirs that transmogrify into the dark side.
Angels or Demons 2 MW	Cathedral choirs expanding to Octave choirs when the Mod Wheel is used.
Approaching Warrior	Various patches to create action music. Suitable as a base template for action scenes.
Baroque Court	Various presets designed for an instant baroque era sound.
Big Chord Score	Single-channel preset that transforms from soft orchestra to large layered orchestra when the Mod Wheel is used.
Chaos Abounds	Various chaos and dissonant patches suitable for instantly creating atonal scores.
Deep Space Exploration	Orchestra metamorphosizing with delayed low percussion (attacks removed) and cymbal effects.
Discovering Avalon	Orchestra blending with various other patches. Suitable for other-worldly and fantasy music.
Discovering Vastness	Slow orchestra with low delayed rumbles.
Enchanted	Slow rising choir with strings and winds (channel 1) and many harp glisses and plucks on separate channels. Suitable for fantasy and enchanted music.
Epic	Various strings, percussion hits, and brass. Suitable for epic music.
Evolution 1	Ascending and changing orchestra for expressive chords and moods.
Evolution 2	Ascending and changing orchestra with underlying percussion.
Falling Power	Powerful attack that reduces and sustains at a lower volume.
Full Score 1	Various full orchestra instrumental palettes. Suitable as an all-purpose orchestral template.
Full Score 2	Another full orchestra instrumental palette. Suitable as an all-purpose orchestral template.
Ghost Ship	A preset of percussion instruments with metallic, clanging, and bowed sounds.
Grand Cathedral MW	Choir blends with full organ and choir when the Mod Wheel is used.
Grand Melody and Chords	A template designed to produce grand melodies or chords of short duration.
Grandness or Darkness MW	Winds, brass, strings, and choir that transform when the Mod Wheel is used. Suitable for ethereal or even dark atmospheres.

LIST OF ENSEMBLE PRESETS - MOODS	
Heavenly	Choir, strings, and winds on a single channel with a separate harp for melodic use.
I Am Dreaming	String harmonics, choir, various distant percussion, celeste (sans attacks), and glock. Suitable for a dream-like sound.
Infinity and Beyond MW	Lush orchestra becoming more grand with added layers when the Mod Wheel is used.
Infinity	Spacey, distant, dream-like, atmospheric patches suitable for various moods.
Instant Cartoon	Looney sounds producing delayed effects and various hits when notes are held.
Journey Out to Sea	Instrument patches designed for an enchanting adventure.
Little Ones With Wings	Pizzicato, celesta, and other light instruments designed to provide the music of fairies.
Lots of Noise	Various effects suitable for instant craziness and silliness.
Magic of a Child	Various instruments combined to produce a magical, wondrous feel.
Majesty	Orchestral instruments designed for large chordal use.
Otherwordly Blending MW	Various textures blending in and out of each other. Suitable for many moods.
Pitched Percussives Alt Release	Pitched percussive sounds combining with alternating string bows.
Playful Sinister	Various strings, winds, and percussion effects designed to form a starting base for playful or sinister moods.
Psycho	Various spooky instruments that have a dark, atonal nature.
Red Planet	Harp plucks sustaining and crossfading to panned orchestra with cymbal effects. Designed to produce a sci-fi sound.
Scary Moments	Various clusters, glisses, harps, and FX designed to create some frightening moods.
Something Is About To Happen	Clusters, percussion, col legno strings, and brass FX. Designed to serve as a template for expectant, uncertain moods.
Splatty Ostinatos	Instant attacks on one channel. Suitable as a starting basis for repetitive patterns or chords.
Sweeping Melodies	Various string patches (on channel 1) crossfading to more vibrant strings. Separate winds, brass, harps, and percussion provide for sweeping melodies.
The Jungle	Adventurous percussion, string short bows, and brass.

LIST OF ENSEMBLE PRESETS - MOODS	
Unrealistic Reality	Bowed orchestra, strings, and delayed low percussion producing an almost unreal sound.
Wonderful Evening	Various instruments for creating a romantic mood or a pleasant setting.

DIRECTORY OF INSTRUMENT PATCHES & COMBINATIONS

BLENDING TEXTURES (CC CONTROLLED)	
ARIA name:	**Description:**
Blending Textures are patches that can be used independently or to blend, as well as fade in and out of each other with the use of controllers.	
Baroquestra - Harp Orchestra MW	Blends between a Baroquestra Mixture and a Harp Orchestra Mixture when the Mod Wheel is used.
Big Brass Octave - Full Winds MW	Blends between Big Brass Octave and Full Winds when the Mod Wheel is used.
Brass Chaos - Brass Unison MW	Chaotic brass changing to unison brass when the Mod Wheel is used.
Choir - Wind Brass MW	Silvery Choir (soprano, alto, tenor, and bass) with a combination of soft woodwinds and brass when the Mod Wheel is used.
Clarinets - Silvery Winds MW	Clarinets blending with Silvery woodwinds when the Mod Wheel is used.
Complete Orchestration MW	A small orchestra growing to a large orchestra when the Mod Wheel is used.
Delicate Orchestra - Ethereal MW	Delicate Orchestra blending with ethereal sounds when the Mod Wheel is used.
Easy Strings - Brass - Winds 1 CC	Full strings chords blending to brass chords and to wind chords (Major: C2-B2, Minor: C3-B3, Dim: C4-B4, Aug: C5-B5, Sus4th: C6-B6), with use of Mod Wheel and CC#11.
Easy Strings - Brass - Winds 2 CC	Full strings chords blending to soft brass chords and to wind chords (Major: C2-B2, Minor: C3-B3, Dim: C4-B4, Aug: C5-B5, Sus4th: C6-B6),with use of Mod Wheel and CC#11.
Easy Trem Strings - Brass - Winds 1	Full strings tremolo chords blending to loud brass chords and to wind chords (Major: C2-B2, Minor: C3-B3, Dim: C4-B4, Aug: C5-B5, Sus4th: C6-B6),with use of Mod Wheel and CC#11.
Easy Trem Strings - Brass - Winds 2	Full strings tremolo chords blending to soft brass chords and to wind chords (Major: C2-B2, Minor: C3-B3, Dim: C4-B4, Aug: C5-B5, Sus4th: C6-B6),with use of Mod Wheel and CC#11.
Evolving Orchestra	Full Strings blending with extra layers of winds and strings when the Mod Wheel is used. Ideal for sustaining chords and slow music.
Full Strings - Full Choir MW	Full strings (violins, violas, cellos, and basses) blending with Cathedral choir 2 (SATB) when the Mod Wheel is used.
Full Strings - Soft Winds Brass MW	Full strings with blending of soft woodwinds and brass when the Mod Wheel is used.
Full Strings Vibrato Control MW	Soft strings that can blend from light to heavy vibrato strings wihen the Mod Wheel is used.

BLENDING TEXTURES (CC CONTROLLED)	
ARIA name:	**Description:**
Full Strings - Winds 1 MW	Full strings sustains (violins, violas, cellos, and basses) blending with a combination of woodwinds when the Mod Wheel is used.
Full Strings - Winds 2 MW	Full strings sustains (violins, violas, cellos, and basses) blending with a different combination of woodwinds when the Mod Wheel is used.
Horrid Choir - Unison Choir MW	Detuned choir fading to Unison choir when the Mod wheel is used.
Lush Oct Orch - Overlay Orch MW	Full lush orchestra in octaves blending with brassier orchestral overlays when the Mod Wheel is used.
Oct Strings - Harmonics MW	Full octave strings (violins, violas, cellos, & basses) blending or fading to string harmonics when the Mod Wheel is used. This produces double octaves with the harmonics.
Oct Winds - Organic Brass MW	Octave winds blending with soft brass when the Mod Wheel is used.
Organic Brass - Wagner Brass MW	Soft, natural brass blending to louder Wagnerian brass when the Mod Wheel is used.
Reedy Winds - Clarinet Winds MW	Double reed woodwinds (oboes, English horn, and bassoons) mixing with clarinets when the Mod Wheel is used.
Silvery Choir - Oct Choir MW	Silvery choir 'oohs' (SATB) blending with Cathedral choir 'ahhs' when the Mod Wheel is used. Creates not only an octave expansion but also a voice inflection change.
Silvery Winds - Clarinets MW	Flute sustains blending with clarinets when the Mod Wheel is used.
Silvery Winds - Reedy Winds MW	Flute winds sustains blending with double reeds (oboes, English horn, and bassoons) when the Mod Wheel is used.
Sord Strings - Cathedral Choir MW	Sordino strings (muted violins, violas, cellos, and basses) blending with Cathedral choir when the Mod Wheel is used.
Sord Strings Soft - Lush MW	Crossfade from sordino soft strings to sordino lush strings in unison when the Mod Wheel is used.
Sord Stgs - Lush Oct Orch MW	Soft sordino full strings crossfading to lush full orchestra in octaves when the Mod Wheel is used.
Strings Chaos - Strings Unison MW	String clusters that fade to unison when the Mod wheel is used.

BLENDING TEXTURES (CC CONTROLLED)	
ARIA name:	**Description:**
Strings - Choir - Winds Brass CC	Full strings and Silvery choir on CC#1 (Mod Wheel), soft woodwinds and brass controlled with CC#11.
Strings Soft - Espressivo MW	Crossfade between soft strings with slight vibrato to heavy vibrato when the Mod Wheel is used.
Strings Soft - Strings Vibrant MW	Crossfade from soft strings to vibrant resonant strings when the Mod Wheel is used.
Tremolo Strings - Winds MW	Full tremolo strings (violins, violas, cellos, and basses) blending with woodwinds when the Mod Wheel is used.
Tremolo Strings - Winds Brass MW	Full tremolo strings (violins, violas, cellos, and basses) mixing with soft woodwinds and brass when the Mod Wheel is used.
Unison - Oct Brass MW	Full brass playing unison crossfading with brass octave sustains when the Mod Wheel is used.
Vibrato Strings - Winds MW	Vibrato strings (violins, violas, cellos, and basses) blending with woodwinds when the Mod Wheel is used.
Winds Unison - Sord Stgs Ovrerlay MW	Winds in unison blending with Sordino strings overlays when the Mod Wheel is used.

Note: There is no Expression Switch with the Blending Textures (CC Controlled) patches since the Mod Wheel is used for cross-fading and normal velocity volume control applies. Blending Textures (CC Controlled) patches have no GPO mode option.

THE BRASS INSTRUMENTS	
ARIA name:	**Description:**
Big Brass Agg	Full range of aggressive sounding brass - trumpets, trombones, horns, and tubas - for a powerful sound.
Big Brass Agg Octave	Similar to above but also triggers the note an octave below for more growl.
Bones Attack	Trombone ensemble staccatos with a splat attack.
Easy Brass Chords ff Sustain	Full brass chords (Major: C2-B2, Minor: C3-B3, Dim: C4-B4, Aug: C5-B5, Sus4th: C6-B6), loud sustains, playable with one finger.
Easy Brass Short	Full brass chords (Major: C2-B2, Minor: C3-B3, Dim: C4-B4, Aug: C5-B5, Sus4th: C6-B6), staccato, playable with one finger.
Easy Brass Soft Sustain	Full brass chords (Major: C2-B2, Minor: C3-B3, Dim: C4-B4, Aug: C5-B5, Sus4th: C6-B6), soft sustains, playable with one finger.
Full Brass Octaves	Full brass playing unison with octave sustains.
Full Brass Octaves Agg	Full brass playing unison sustains and triggering an octave below. This patch is among the most modern and mighty brass in the library.
Full Brass Octaves Soft Attack	Full brass played with soft attacks and voiced in octaves.
Full Brass Soft Attack	Full brass played with soft attacks.
Full Brass Unison	Full brass with gentler attacks (good for melody and harmony).
Full Brass Unison Agg	Full brass unison with aggressive attacks. This patch is also among the most powerful brass in the library.
Horn Clusters and Rips	French horns performing cluster rips, normal rips, and clusters.
Low Brass	Low Brass (tubas and bass trombones) producing a low, fat aggressive sound with aggressive attacks.
Organic Brass	A full range of brass with a softer, warmer, and natural sound.
Snappy Brass	Full brass unisons combined with exaggerated trumpet and trombone aggressive attacks.
Trumpets Attack	Additional overlay trumpets designed for layering with other brass.
Tuba Clusters	Tubas playing a variety of clusters.
Various Brass Clusters	All brass groups playing various combinations of clusters.
Wagner Brass	Full brass with a Wagneresque, romantic, and more natural sound.
Wagner Brass Soft Attack	Similar to above but played with a soft attack.
Note: Velocity (GM) mode has a smooth attack and GPO mode has a sharper attack in the brass instruments. Use the saturation control to add additional brassiness.	

THE CHOIR INSTRUMENTS	
ARIA name:	**Description:**
Cathedral Orchestra 1	Delicate choir 'oohs' (soprano, alto, tenor, and bass) with a touch of flute pipe organ in the background.
Cathedral Orchestra 2	Choir 'aahs' (soprano, alto, tenor, and bass) dominate, combined with light instrumental textures and light full organ in the background.
Ethereal Orchestra 1	Choir 'aahs' (soprano, alto, tenor, and bass) combined with soft, ethereal orchestral instruments in the background.
Ethereal Orchestra 2	Similar to above but with orchestra in octaves and slightly more vibrato.
Full Choir	Full mixed choir sustains (soprano, alto, tenor, and bass).
Full Choir Octaves	Full mixed choir sustains with some parts singing an octave below.
Full Choir Slow	Full mixed choir sustains with gradual crescendo.
Horrid Choir	Full choir with random pitch offsets to produce a scary sound.
Silvery Choir	Full choir singing 'eehs' with delicate, subtle flute instruments in the background.
Silvery Choir Octaves	Same as above but played in octaves.

EFFECTS PATCHES	
ARIA name:	
Chaos Orchestra 1	Different groups of instruments set to play random intervals in addition to random pitches.
Chaos Orchestra 2	Similar to above but chaotic gliss layers emerge when sustained.
Full Brass Chaos	Full brass in intervals, but with random pitch and interval displacement, so that every time a key is struck it sounds different and chaotic.
Full Strings Short Chaos	Full strings short bows set to play with random intervals and random pitches.
Full Strings Sustain Chaos	Full strings sustains set to play with random intervals and random detuned pitches
Full Winds Short Chaos	Full winds staccato set to play with random intervals and random pitches.
Full Winds Sustain Chaos	Full winds sustains set to play with random intervals and random detuned pitches.
Orch Chaos Effects 1	Full Orchestra effects with chaotic sounds.
Orch Chaos Effects 2	Full Orchestra effects with different sounds and more chaotic offset starts.

EFFECTS PATCHES	
ARIA name:	
Orch Chaos Effects 3	Full Orchestra effects with different chaotic sounds mixed among the various sections of the orchestra.
Orch Cluster - Unison	Full Orchestra clusters coming together in unison.
Orch Cluster - Unison Fast	Full Orchestra clusters rapidly coming together in unison.
Orch Effects 1	A variety of orchestral effects among the sections.
Orch Effects 2	Various orchestral effects mixed together.
Orch Gliss Down Maj3	Full Orchestra playing descending glissandi in the range of a major third.
Orch Gliss Down Min3	Full Orchestra playing descending glissandi in the range of a minor third.
Orch Gliss Down Octave	Full Orchestra playing descending glissandi in the range of an octave.
Orch Gliss Down Octave Rapid	Full Orchestra playing rapidly descending glissandi in the range of an octave.
Orch Gliss Down Rapid	Full Orchestra playing rapidly descending glissandi.
Orch Gliss Octave Fall	Full Orchestra playing very fast descending glissandi in the range of an octave, similar to a brass fall effect.
Orch Gliss Race to Unison	Full Orchestra playing ascending and descending glissandi that all arrive at unison at different times.
Orch Gliss Up Down Min3	Full Orchestra playing ascending and descending glissandi in the range of a minor third.
Orch Gliss Up Down Rapid	Full Orchestra playing rapidly ascending and descending glissandi.
Orch Gliss Up Maj3	Full Orchestra playing ascending glissandi in the range of a major third.
Orch Gliss Up Min3	Full Orchestra playing ascending glissandi in the range of a minor third.
Orch Gliss Up Octave	Full Orchestra playing ascending glissandi in the range of an octave.
Orch Gliss Up Octave Rapid	Full Orchestra playing rapidly ascending glissandi in an octave range.
Orch Gliss Up Rapid	Full Orchestra playing rapidly ascending glissandi.
Weirdness!	A variety of orchestral effects mixed together.

THE HARPS & HARP FX	
ARIA name:	**Description:**
Harp Glisses Aug Sweeps	Harp glissandi, augmented sweeps.
Harp Glisses Dim Sweeps	Harp glissandi, diminished sweeps.
Harp Glisses Maj-Min-Dim-Aug Sweeps	Harp glissandi, major, minor, diminished, and augmented sweeps.
Harp Glisses Sweeps Maj-Min	Harp glissandi, major and minor.
Harp Glisses Down Aug	Harp glissandi down, augmented.
Harp Glisses Down Dim	Harp glissandi down, diminished 7th.
Harp Glisses Down Fast	Harp glissandi down played rapidly, major, minor, diminished, and augmented.
Harp Glisses Down Maj-Min	Harp glissandi down, major and minor.
Harp Glisses Down Medium	Harp glissandi down played at medium speed, major, minor, diminished, and augmented.
Harp Glisses Down Rapid	Harp down glissandi, played rapidly with a cascading sound.
Harp Glisses Down WT	Harp glissandi down, whole tone.
Harp Glisses Up Dim WT	Harp glissandi up, diminished 7th, whole tones.
Harp Glisses Up Dim	Harp glissandi up, diminished 7th.
Harp Glisses Up Fast	Harp glissandi up played rapidly, major, minor, diminished, and augmented.
Harp Glisses Up Medium	Harp glissandi up played at medium speed, major, minor, diminished, and augmented.
Harp Glisses Up Rapid	Harp glissandi, major and minor sweeps, played rapidly.
Harp Glisses Up WT	Harp glissandi up, whole tone.
Harp Glisses WT Sweeps	Harp glissandi, whole tone sweeps.
Harp Plucks	Harp - single plucks, lite version.
Strummed Harp Chords	Strummed major, minor, diminished, and augmented chords.

Note: The harp can have a wide range of timbre differences when adjusting the EQ filter knobs. You can alter the timbre to sound like a bright harp or a very subdued muted sound.

THE KEYBOARD INSTRUMENTS	
ARIA name:	**Description:**
Celesta	A hypnotic celesta instrument, single notes.
Full Organ	Full Organ played tutti.
Harpsichord	Harpsichord, single notes.
Piano Super Light	Piano, single notes.
Scary Piano FX	Prepared piano effects using unorthodox techniques and objects to alter the sound.
Spacey Piano and Orch	Hybrid piano embedded with full strings release for a long natural decay.

MIXTURES	
ARIA name:	**Description:**
Baroquestra	Harpsichord, strings sustain, and short bows (martelé) for a sound reminiscent of the Baroque period.
Baroquestra 2	Baroquestra 2 has harpsichord, strings sustain, and portato strings.
Delicate Orchestra	Full orchestra sustain producing a delicate and soft sound.
Delicate Orch and Harmonics	Full orchestra delicate sustains with soft harmonics.
Easy Orch Chords Short Full	Full orchestra short chords (major, minor, diminished, augmented, and suspended 4ths), playable with one finger.
Easy Orch Chords Short Hit	Full orchestra short hits (major, minor, diminished, augmented, and suspended 4ths), with added bass drum/cymbal, playable with one finger.
Easy Orch Sustains 1	Full orchestra sustains (Major: C2-B2, Minor: C3-B3, Dim: C4-B4, Aug: C5-B5, Sus4th: C6-B6), playable with one finger. Uses loud brass and winds.
Easy Orch Sustains 2	Full orchestra sustains (Major: C2-B2, Minor: C3-B3, Dim: C4-B4, Aug: C5-B5, Sus4th: C6-B6), playable with one finger. Uses soft brass and winds.
Easy Orch Tremolo 1	Full orchestra tremolos (Major: C2-B2, Minor: C3-B3, Dim: C4-B4, Aug: C5-B5, Sus4th: C6-B6), playable with one finger. Uses loud brass and winds.
Easy Orch Tremolo 2	Full orchestra tremolos (Major: C2-B2, Minor: C3-B3, Dim: C4-B4, Aug: C5-B5, Sus4th: C6-B6), playable with one finger. Uses soft brass and winds.
Easy Strings and Winds Sustains	Full string sustains and winds (Major: C2-B2, Minor: C3-B3, Dim: C4-B4, Aug: C5-B5, Sus4th: C6-B6), playable with one finger.
Evolving Orchestra 1	Full strings start and a layer of full soft orchestra fades in (good for sustaining chords and slow music).
Evolving Orchestra 2	Similar to above with an additional woodwind section fading in.
Full Orchestra	Full orchestra playing with medium dynamic (not too soft or too loud).
Full Orchestra Portato	Full orchestra playing with a smooth portato articulation with less attack.
Full Organ Orchestra 1	Full organ tutti mixed with full strings in octaves and full choir.
Full Organ Orchestra 2	Full organ tutti mixed with full strings and silvery choir in octaves.
Lush Full Orch Octaves 1	Full orchestra played in octaves for a rich, resonant sound. Strings are dominant.
Lush Full Orch Octaves 2	Full orchestra played in octaves for a rich, resonant sound. Brass and winds are more prominent.
Lush Orch Double Oct Wind	Full orchestra with winds played in double octaves for a lush wide range of sound.
Lush Orchestra Oct and Choir	Full lush orchestra mixed with full choir.

MIXTURES	
ARIA name:	**Description:**
Natural Brass and Winds	Mixture of natural-sounding soft brass and winds.
Orchestra Power Hits	Various orchestral hits.
Overlayer Orchestra	Brass overlays mixed with other instruments. Designed to be mixed with other patches (especially brass) for a very full sound.
Slow Orchestra 1	Full strings in octaves, mixed with brass, winds, and high flutes, all of which enter slowly.
Slow Orchestra 2	Full strings in octaves, mixed with soft brass, winds, silvery high winds, and silvery chorus, all of which enter slowly.
Slow Orchestra 3	Full orchestra mixed with dirty brass slow attacks that enter slowly.
Slow Orchestra 4	Full strings in octaves, soft brass and winds, silvery winds, and harmonics, all of which enter slowly to produce a velvet-like sound.
Soft Winds and Brass	Soft brass mixed with woodwinds.
Soft Winds and Brass Slow	Soft brass with a slow attack mixed with woodwinds.
Strings Winds Double Octaves	Strings and woodwinds mixed playing double octaves.
Supernatural Orchestra	A mixture of octave strings, winds and soft brass, harmonics, and bowed vibes and crotales, creating an almost otherworldly sound with natural instruments.
The Big Chord	Full orchestra in double octaves producing a big sound.
Wagner Orchestra	Full orchestra mixed with natural-sounding brass.

Note: The purpose of the Mixtures is to have a ready set of instrument mixes in one patch. These patches are designed for an instant unique sound on their own Mixtures combine many instruments in layers. Some patches are static, and others subtly evolve with instruments fading in and out.

THE PERCUSSION INSTRUMENTS	
ARIA name:	**Description:**
Cymbals	Various orchestral cymbals.
Cymbals Extras and FX	A variety of cymbal extras and effects.
Deep Space Percussion	Low bowed vibes clustered, Sci-Fi long, ringing sounds in space.
Earth Cavern Percussion	Cymbal scrapes and bounces, metal clanks, with low, rumbling bass drum in background.
Earth Drums 1	Big, earth-shaking drums for a huge sound.
Earth Drums 2	A different version of big earth drums with different attacks.
Earth Drums 3	Another version of big earth drums with different attacks and various-sized drums.
Earth Metal Percussion	Various gongs, tam-tams, and large cymbals.
Orch Percussion Set 1	Full orchestral percussion.
Orch Percussion Set 2	Similar to Orch Percussion Set 1, but different samples.
Percussion Extras	Various percussion from ratchets to triangle and shakers.
Percussion Toys	A variety of percussion toys.
Snare and Rolls	Snare hits and rolls.
Timpani	Timpani left and right hits. Timpani are also known as the Kettle-drums.
Timpani 2 and Rolls	Timpani left/right hits and recorded rolls.
Timpani FX	Various Timpani FX.
Timpani Rolls	Timpani Rolls.

THE PITCHED PERCUSSION INSTRUMENTS	
ARIA name:	**Description:**
Bowed Crotales	Playing crotales with a violin bow. Crotales resemble small cymbals and produce a definite pitch, and bowing them produces an eerie sound.
Bowed Crotales Rapid	Bowed crotales with faster attack.
Bowed Vibes	Playing vibraphone bars with a violin bow. The Vibraphone has two rows of metal bars with electric resonators.
Bowed Vibes Rapid	Bowed vibes with faster attack.
Bowed Vibes and Crotales	Bowed crotales upper region, bowed vibes lower region.
Glockenspiel	Glockenspiel strikes. The Glockenspiel is another name for orchestral bells and consists of tuned metal bars that are struck with a hard beater.
Glockenspiel Alt	Glockenspiel with alternating strikes (round robin).
Marimba	Marimba hits. The Orchestral Marimba has two rows of wooden bars that are played with beaters (mallets).
Marimba Alt	Marimba with alternating hits (round robin).
Marimba Rolls	Playable Marimba rolls. Release trigggers allow manual fast playing of rolls with timing and speed variable according to need.
Vintage Sci-Fi Bowed Percussion	Combination bowed vibes and crotales that produce a vintage Sci-Fi sound.
Vintage Sci-Fi Bowed Percussion Rapid	Vintage Sci-Fi Bowed Percussion with faster attacks.
Xylophone	Xylophone hits. The Xylophone has two rows of graduated wooden bars, mounted in a frame and played with beaters (mallets).
Xylophone Alt	Xylophone with alternating hits.
Xylophone Rolls	Playable Xylophone rolls. Release trigggers allow manual fast playing of rolls with timing and speed variable according to need.

THE STRING INSTRUMENTS	
ARIA name:	**Description:**
Alt Bows Short Attack	Full strings (violins, violas, cellos, and basses) with a short, crisp attack. Uses alternating bowing.
Alt Bows Short Attack Release	Full strings with a short, crisp attack using alternating bowing. Release trigger allows you to play fast repetitive parts.
Col Legno Full Strings	Full strings played Col Legno (back of the bow).
Double Octave Full Strings	Strings playing double octaves with exaggerated vibrato (good for sweeping melody lines).
Easy Pizzicato Strings	Full chords string pizzicatos (Major: C2-B2, Minor: C3-B3, Dim: C4-B4, Aug: C5-B5, Sus4th: C6-B6), playable with one finger.
Easy Short Bow Strings	Full string chords short bowing (Major: C2-B2, Minor: C3-B3, Dim: C4-B4, Aug: C5-B5, Sus4th: C6-B6), playable with one finger.
Easy Sustaining Strings	Full string chords sustain (Major: C2-B2, Minor: C3-B3, Dim: C4-B4, Aug: C5-B5, Sus4th: C6-B6), playable with one finger.
Easy Tremolo Strings	Full string chords tremolo (Major: C2-B2, Minor: C3-B3, Dim: C4-B4, Aug: C5-B5, Sus4th: C6-B6), playable with one finger.
Full Strings Lush Sordino	Full sordino strings with some solos layered.
Full Strings Sordino 1	Basic full sordino strings.
Full Strings Sordino 2	Another version of full sordino strings.
Full Strings Sustain 1	Full strings sustain (violins, violas, cellos, and basses), normale.
Full Strings Sustain 2	Full strings sustain, less articulated.
Full Strings Sustain 3	Another variation of full strings sustain with a brighter sound.
Full Strings Sus-Alt Short	Full strings sustains with alternate bowing attacks.
Full Strings Tremolo	Full Strings tremolo (violins, violas, cellos, and basses).
Harm Double Full Strings	A mix of full strings bowed and harmonics, producing double octaves.
Harm Octave Full Strings	Mix of full strings bowed and harmonics, producing octaves.
Marc Sharp Attack Alt 1	Full strings (violins, violas, cellos, and basses) played marcato with a sharp attack.
Marc Sharp Attack Alt 2	Full strings played marcato with a less-pronounced sharp attack.
Marc Sharp Attack and Martele Alt	Full strings marcato layered with martelé attack strings.
Marcato Strings Alt	Full strings playing marcato with alternating bow strokes. Good for slower ostinato passages.
Martele Full Strings	Full strings playing martelé.
Martele Oct Full Strings	Full strings martelé with octave displacement.

THE STRING INSTRUMENTS	
ARIA name:	**Description:**
Octave Strings	Full strings in octaves.
Octave Strings Largo	Full strings in octaves played with slow attack.
Pizzicato Full Strings	Full strings pizzicato, played normale.
Pizzicato Loose Full Strings	Full strings pizzicato (violins, violas, cellos, and basses), played with loose plucks.
Portato Strings	Full strings played portato.
Portato Attack Strings	Full strings portato with accent layer, another version.
Portato Octave Strings	Full strings played portato, offset to trigger in octaves.
Portato Octave Attk Strings	Full strings played portato in octaves with heavy attack.
Snap Pizzicato Full Strings	Full strings snap pizzicato (also known as Bartok pizz).
Solo Strings Overlays	Solo string overlay designed for layering.
Solo Strings Octave Overlays	Solo string overlay in octaves.
Solo Strings Sordino Overlays	Solo sordino strings overlay.
Sordino Soft Full Strings	Soft muted (sordino) full strings.
Strings Harmonics	Strings playing harmonics (violins, violas, and cellos).
Strings Harmonics Octaves	String harmonics offset to trigger octaves.
Strings Harmonics Slow	Strings playing harmonics with slow attack.
Strings Tuning and FX Looped	Looped tuning FX for full strings.
Trills Half-Step Full Strings	Full strings playing half-step trills.
Trills Whole-Step Full Strings	Full strings playing whole-step trills.
Vibrato Espressivo Full Strings	Full strings sustains played with rich, expressive vibrato.
Vibrato Extreme Full Strings	Full strings played with rich, thick vibrato.

THE WOODWIND INSTRUMENTS	
ARIA name:	**Description:**
Clarinet Clusters	Clarinet clusters.
Clarinet Winds	Sustaining clarinet groups.
Clarinet Winds and Attack	Clarinet groups playing with short attacks.
Clarinet Winds Attack	Clarinet groups with sharp attack.
Easy Winds Short	Full wind chords played short staccato (Major: C2-B2, Minor: C3-B3, Dim: C4-B4, Aug: C5-B5, Sus4th: C6-B6), playable with one finger.
Easy Sustaining Winds	Full wind chords sustain (Major: C2-B2, Minor: C3-B3, Dim: C4-B4, Aug: C5-B5, Sus4th: C6-B6), playable with one finger.
Flute Clusters	Various flute clusters.
Flutes Clarinets Clusters	Various clusters of flutes together with clarinets.
Full Winds	Full winds (bassoons, clarinets, flutes, oboes, and a French horn) playing sustains.
Full Winds Octaves	Full winds (bassoons, clarinets, oboes, flutes, and one horn) playing sustains in octaves.
Full Winds Octaves 2	Full winds (bassoon, Eng horn, oboe, flutes, clarinets) playing non-vibrato sustains in octaves.
Full Winds Soft Attack	Full winds (bassoon, Eng horn, oboe, flutes, clarinet) played with soft attacks.
Full Winds Soft Attack Octaves	Full winds (bassoon, Eng horn, oboe, flutes, clarinet) played with soft attack in octaves.
Full Winds Unison	Full winds (bassoons, Eng horn, Oboes, Flutes, Clarinets) playing non-vibrato sustains in unison.
Oboe EngHorn Clusters	Oboe and English horn clusters.
Octave Winds Mix	A mix of flute groups playing an octave above reed groups.
Octave Winds Mix 2	Similar to above with a different mix of winds.
Reedy Winds	Double reed woodwinds (oboes, English horn, and bassoons) sustains.
Reedy Winds Attack	Double reed woodwinds playing short staccatos.
Reedy Winds and Attack	Double reed woodwinds with controllable attacks.
Silvery Winds	Flute winds sustain.
Silvery Winds Attack	Flute winds with sharp attack.
Silvery Winds and Attack	Flute winds with sharp attack, different version.
Various Wind Clusters	Random clarinet and flute clusters.

CODA

Conclusion

We have presented a general picture of Instant Orchestra in this guide. We have outlined how to install and use the ARIA player, the various instruments and controls, and other salient information.

You now have an instant orchestra at your fingertips. The next move is up to you. Boldly use your imagination and creativity to the maximum.

We cordially invite you to share the music you make with Garritan Instant Orchestra with us and with others. Feel free to post your orchestral work on our forum or submit it for inclusion in our demo pages.

May you make wonderful music and have fun!

Getting Help

The first place to look for a solution to any problem you may be experiencing is in this manual. The next best place is the separate ARIA Player manual. Please read these manuals before contacting support. Next, check the readme files (if any) that contain important information and all last-minute changes that were not available when creating this guide. Whenever you encounter problems, you should also check if you have installed the latest updates. The version number of your software is displayed in the Settings tab. Updates are released regularly to fix known problems and improve the software.

Selecting the "Get Help" button in the "Settings" tab in the ARIA Player will link directly to the Support site. To better assist you, we will ask you for all information about your hardware and software environments. In your report, you should include a description of the problem, the steps you have taken to try to remedy the problem, the specs of your computer, and a description of your software and hardware.

If there is a severe technical issue (crash, empty UI), please go to the "Generate Logs" link. For Windows the link is in the Start Menu, and Mac users can find the Generate Log link in your library's folder. This link will open a window and will allow you to create a log on your desktop. Please attach the log to an e-mail and send it to us. That will help us identify the issue so we can get back to you.

If you are unable to find a solution to your problem by any of the above methods, please email us at **support@garritan.com**. The best way to get the help you need is by giving us plenty of detailed information about the problem you are having. We do ask you to read this guide thoroughly and exhaust the other avenues of support before contacting us.

Regarding Third-Party Customer Service: Please do not call Garritan for technical support regarding any third-party application. Please contact the respective companies for support.

For the Latest… The ARIA Player is dynamic software that is evolving and growing. Please check the support area of our web site at **www.garritan.com** for the latest up-to-date information, troubleshooting, FAQs, helpful hints, and tutorials. Another resource is the support forums, where you can discuss problems directly with other users and with experts from our forums.

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The Garritan Community

Learn, Share Music, & Stay up to date

I invite you to join the Garritan Community.

Owning Garritan Instant Orchestra gives you much more than a product. One of the most valuable benefits is membership in the Garritan community of musicians.

The Garritan Forum is where Garritan users from around the world come to discuss everything related to soundware and music. It's the perfect site to find the latest news and announcements, ask questions, and share your music made with Garritan Instant Orchestra. If you want to browse, share your music, share your thoughts about the sounds, impart knowledge, listen to demos, learn, and interact with other users—this is the place! You can also communicate privately with other musicians (PM), respond to polls, participate in real-time chats, read how-to tutorials, and get support and help from others. There is a wealth of information among the tens of thousands of posts in the forum and a convenient 'search' feature to find what you are looking for.

The Garritan forum can be accessed at: **http://www.garritan.com/forum.** There is a special subsection dealing with Instant Orchestra on the Garritan forum.

You don't have to register to browse posts, but before you can post, you will have to sign up. Registration is fast, simple, and absolutely free, so please join our community today! In addition to the official Garritan Forum, there are other independent Garritan Communities where you can find valuable information and interact with other users. I urge you to contribute and be a part of the Garritan Community, where you will find an indispensable resource for musicians.

Acknowledgments

The idea for Instant Orchestra was a convergence of various influences and ideas from various people.

In August of 2006, we published the "Garritan Interactive Principles of Orchestration" by Rimsky-Korsakov, a free online and interactive version of the classic orchestral text. This course covered instrumental combinations and techniques used to write effective orchestral scores. Examples of various combinations of instruments in various groupings were set forth in interactive examples that you could hear while viewing the score (presented in 276 flash videos). Robert Davis did all of the audio MP3s that were incorporated in the video score examples. This course gave the initial idea of combining instruments and I wish to thank Robert Davis for all his hard work.

Also that same year, we recorded a number of different pipe organs. We noticed that the organs included stops named after orchestral instruments – such as Flute, Strings, Oboe, Clarinet, Bassoon, Celeste, and a variety of other stops. Although not always intended to sound exactly like their orchestral counterparts, more often than not, these stops were often played in combination and sometimes sounded quite boring in isolation. What impressed me were the many possible pipe combinations and timbre choices available all from the same instrument, and that organ stops could be combined in countless permutations and recalled with ease. I began to wonder how interesting it would be if similar things could be done with an orchestral sample library.

In the summer of 2006, Petr Pololanik, conductor of the Moravian Philharmonic, proposed a new kind of library as an adjunct to Personal Orchestra. Maestro Pololanik proposed recording combinations of instruments. He conducted the performance of combinations of sections with a large eighty-piece orchestra playing sustains in unison and in octaves. He also did all manner of instrument and section glissandi, clusters, hits, and various orchestral effects. The recording of this library was completed in August of 2006. I wish to thank Petr Pololanik for all his work in recording the organs and the orchestra that formed the foundation for Instant Orchestra and for his advice and insights.

Robert Davis then took these recordings, along with others from our musical treasure trove, and developed this library. He truly worked wonders and made a masterpiece. This library would not have been possible without Robert's vision.

James Mireau suggested the use of mood-based Ensembles to further the library's effectiveness. Thanks to James for some great ideas and also for graphic design for this manual, the web pages, and the GUI work for the ARIA player. James is an artist extraordinaire!

Thanks to Jeannot Welter, who worked tirelessly at editing and transforming these recordings into polished sample material. I especially wish to thank Chad Beckwith for doing additional programming and fine tuning. And thanks to Jeff Hurchalla for providing additional programming as well.

Producing Garritan Instant Orchestra would not have been possible without the combined help, talent, and support of many other people whom I would like to thank. I am extremely grateful for the many musicians who have played for this collection, too many to list here. I wish space permitted me to list you all.

And hats off to the League of Extraordinary Beta-testers. I wish to thank Prof. Jim Williams, Dan Kury, Jim Ortner, Tom Hopkins, Bill DeWitt, Jack Cannon, David Sosnowski, Trond Bjornard Ph.D., Rick Schneblin, Jeremy & Julian Soule, Mike Moscariello, Kentaro Sato, Danny Williams, Peter O'Regan, Tony Monaghan, Bill DeWitt, Jack Cannon, James Mireau, Frank Spitznagel, and Randy Bowser. And many thanks to Tony Monaghan for keeping the back-end of things going.

The custom-made ARIA sample engine for Garritan Instant Orchestra was developed by David Viens of Plogue Art et Technologie, Inc. David Viens and his team (Eric Patenaude, Max Deland, and Sebastian Beaulieu) took up the task brilliantly, and brought forth the super-charged and technologically stunning Aria sample engine used for this project.

Thanks also to Beth Sorensen and the good folks at MakeMusic. I would also like to thank Berklee College of Music. Many thanks to Steinway & Sons. And a special thank you to Wendy Carlos.

Downloadable Sounds and Other Garritan Libraries

Get More Sounds Instantly and Easily!

Download sounds quickly and easily to expand your musical palette. Simply go to the "Settings" tab in the ARIA Player and click on the "Get More Sounds" button. You'll be taken to the Garritan Download Shop, where you will be able to download additional sounds and libraries.

Please be sure to check out Personal Orchestra, World Instruments, Authorized Steinway Virtual Concert Grand, Jazz & Big Band, Concert & Marching Band, and other soundware products.

For information on all the Garritan libraries and upcoming new products, visit our web site at: **www.garritan.com**

Products from Garritan

- Personal Orchestra
- Jazz & Big Band
- Concert & Marching Band
- World Instruments
- Authorized Steinway Virtual Concert Grand Piano
- Classic Pipe Organs
- Garritan Strings (Coming Soon)

Free Interactive Orchestration Course!

Open To All Without Charge.

We are pleased to make available to you to the Interactive Edition of "Principles of Orchestration" based upon Nikolai Rimsky-Korsakov's celebrated text.

A well-crafted orchestration is a thing of beauty and it is important for a well-rounded musician to possess a basic knowledge of orchestration. As with composing or arranging for a real orchestra, knowledge and experience are essential for producing successful results.

Garritan Instant Orchestra focuses on instrument combinations and orchestral colors. This Interactive Edition of "Principles of Orchestration" is an excellent way to learn about instrument combinations and many of the principles found in the course went into making Instant Orchestra.

One of the most effective ways to learn orchestration is by listening to the music and simultaneously seeing the notes on the score. Live playback of the score examples imparts an added dimension, conveying concepts far more clearly and immediately than simply viewing what's on a printed page.

In this Interactive Edition we have provided exactly that facility: score excerpts that allow the learner to simultaneously listen and follow visually. There are some 276 animated scores embedded within the relevant portions of the text.

The ability to hear various orchestral realizations of the different examples from Rimsky-Korsakov's works, on demand, is invaluable and books alone cannot provide this level of instruction.

Do not be afraid to experiment, as this library does not require in depth knowledge of orchestration, but the more knowledge you have the better your music will sound.

To get started, go to **http://www.garritan.com/forum** or go to the www.garritan.com web site and follow the links to the course.

This course is completely free and can be an invaluable resource as your embark on your musical journey.

www.americanmusical.com

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Garritan Instant Orchestra

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